

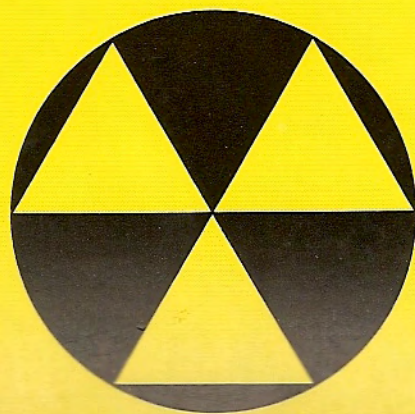
Guitar/Vocal

Authentic  
**GUITAR-TAB**

Edition  
Includes Complete Solos

# MEGADETH

## RUST IN PEACE





# MEGADETH

R U S T I N P E A C E



Transcribed by CARL CULPEPPER

Photography by Gene Kirkland  
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# CONTENTS

6 HOLY WARS...THE PUNISHMENT DUE

29 HANGAR 18

49 TAKE NO PRISONERS

62 FIVE MAGICS

81 POISON WAS THE CURE

91 LUCRETIA

100 TORNADO OF SOULS

117 DAWN PATROL

121 RUST IN PEACE...POLARIS





# Key To Notation Symbols

**Guitar**

**Row 1:**

- Half step bends
- Whole step bends
- Extended bends
- Bend and release
- Pre-bend and release

**Row 2:**

- Hammer-on
- Pull-off
- Picked slide
- Legato slide
- Quarter step bend (microtone)

**Row 3:**

- Vibrato
- Vibrato with bar
- Rake or Sweep
- Vibrato bar
- Palm muting

**Row 4:**

- Percussive tone with no pitch
- Accented notes
- Right hand tapping
- Artificial harmonic (with pick)
- Harmonics

**Row 5:**

- Ghost note
- Tremolo picking
- Pick slide
- Unison bend
- Chord shape arpeggiation

**Row 6:**

- With bar
- dive
- Harm. with bar
- Flutter with bar
- With bar
- With bar

**Row 7:**

- Dips and Dives
- Melodic bending with bar
- Bent harmonics
- Flutter with bar: Bar is "plucked" downward and released suddenly to produce fluttering effect
- When dips are used melodically, they are reflected in the traditional notation



# HOLY WARS...THE PUNISHMENT DUE

By  
DAVE MUSTAINE

Moderately fast ♩ = 168

No Chord

E5

N.C.

Intro:

*f*

F#5

N.C.

P.M. --

A5 Bb5

P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4

N.C.

E5 Bb5

P.M. -- 4 P.M. -- 4 P.M. -- 4 P.M. -- 4



N.C.

B5 G5

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a guitar accompaniment, featuring a series of chords and a simple bass line. The score is divided into four measures, each labeled 'P.M.' (Piano Melody) with a dashed line indicating the melody. The bottom staff has a series of numbers (5, 7, 10, 7, 0, 0, 0, 0, 0, 0, 0, 0, 5, 7, 0, 0, 0, 0, 5, 7, 0, 0, 0, 0, 4, 2, 5, 3) which likely represent fret numbers for a guitar.

1. N.C.

**B5**

N.C.

B5

N.C.

A5

B5

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a guitar accompaniment, showing a sequence of fret numbers (5, 7, 10, 7, 9, 8, 6, 7, 0) and a final measure with a 4/2 time signature. The score is divided into four measures, each labeled 'P.M.' (Piano Melody) with a dashed line indicating the continuation of the melody.

G5 F#5

2.  
N.C.

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). It begins with a melody in the right hand, followed by a triplet of eighth notes in the left hand. The melody continues with a series of eighth and sixteenth notes, and the left hand provides a steady accompaniment of eighth notes. The second system continues the melody and accompaniment, featuring a double bar line and a repeat sign. The score concludes with a final cadence in the right hand and a series of eighth notes in the left hand.

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The lower staff is a bass clef, likely for a piano accompaniment. It features a series of chords and single notes, with some measures marked 'P.M.' (Piano Melody). The score is divided into two systems by a double bar line. The first system contains the first eight measures, and the second system contains the remaining four measures. The music is written in a clear, legible font, and the notation is standard for a musical score.

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The melody is written in a simple, folk-like style. The bottom staff is a bass clef, likely for a guitar accompaniment, showing a sequence of chords and a final measure with a double bar line. The title 'The Rose Tree' is written in a decorative, stylized font at the bottom of the page.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a five-line staff, with notes beamed in groups of four and six. Below the staff, there are three 'P.M.' (Pedal Mark) indicators, each followed by a dashed line and a vertical bar line. The second system consists of a single staff with a series of numbers (5, 7, 8, 10, 7, 9, 8, 8, 7, 8) indicating fingerings or positions. The numbers are connected by horizontal lines, suggesting a continuous sequence of notes or movements.



## Interlude:

Guitar 1 N.C. B5

Guitar 2

N.C. B5

Guitar 2

N.C. B5

Guitar 2



*Rhy. Fill I (2nd time only)*

N.C.

B5

N.C.

B5

F#5 G5 N.C. F5 N.C. F5 G5 N.C. G5 F#5 N.C. F#5 G5

N.C.

G N.C.

F#

G

N.C.

F#

N.C.

F#

G

1.  
N.C.

G

F#

N.C.

F#

G

N.C.

G5 N.C.

*Rhy. Fill 1*

Guitar 1



2. N.C. G F# N.C. F# N.C. *Verses 1-4:* G N.C. F# N.C.

1. Bro - ther will - kill bro - ther, spill-ing  
2.3.4. See additional lyrics

P.M. - - - 1 P.M. - - - 1 P.M. - - - 1 P.M. - - - 1

0 0 3 2 0 0 2 5 6 | 7 0 0 0 9 10 x 8 x 5 6 | 12 0 0 0 6 7 5 5 6

G A B $\flat$  N.C. A N.C. G A

blood a - cross the land. Kill-ing for re - li -

P.M. - - - 1 P.M. - - - 1 P.M. P.M.

7 0 0 0 7 x 6 x 5 6 | 7 0 0 0 2 x 0 3 4 | 5 0 3 4 x 0 3 3

B $\flat$  N.C. B $\flat$  A G N.C. 1.2.3. B $\flat$ 5 A5 G5 N.C.

gion. Some-thing I don't un-der stand.

P.M. - - - 1 P.M. - - - - - 1 P.M. - - - - - 1

5 0 0 6 5 3 5 | 3 0 0 0 0 5 4 2 5 | 3 0 0 0 0 6 7 5 5 6

4. B $\flat$  N.C. E5

Ho - ly wars.

Guitar 1 Free-time Guitar Solo 1 (3/4)  
Guitar 3 (Acoustic) (3/4)

3 0 0 0 0 6 5 3 5 6 | 7 6 7 7 6 5 5 4 3 5 3 | 9 12 12 10



$\left(\frac{3}{4}\right)$   $\left(\frac{4}{4}\right)$

12 8 12 11 8 11 12 8 12 10 7 10 8 5 8 7 4 7 5 1 5 4 0 4 5 1 5 7 7 10 7 5 6 5 6

7 8 9 6 8 9 8 7 6 5 4 2 5 4 2 1 5 4 3 2

Bridge: Moderately  $\text{♩} = 122$

C5 B5 N.C. B5 N.C. C5 B5 N.C. B5 N.C. B5 C5 D5

Up on my po - di - um, as your know - it - all schol - ar.

P.M. P.M. --- P.M. P.M. ---

10 9 0 9 0 0 10 9 0 9 0 0 9 10 12

8 7 0 7 0 0 8 7 0 0 7 8 10

C5 B5 N.C. B5 N.C. C5 B5 N.C. B5 N.C. B5 C5 D5

Down in my seat of judge - ment gav - els bang, up - hold the law.

P.M. P.M. --- P.M. P.M. ---

10 9 0 9 0 0 10 9 0 9 0 0 9 10 12

8 7 0 7 0 0 8 7 0 0 7 8 10



C5 B5 N.C. B5 N.C.

C5 B5 N.C. B5 N.C.

B5 C5 D5

Up on my soap-box, a lead-er out to change the world. Down in my

P.M. P.M. --- P.M. P.M. ---

10 9 0 9 0 0 10 9 0 9 0 0 9 10 12 10

C5 B5 N.C. B5 N.C.

C5 B5 N.C. B5 N.C.

B5 C5 D5

N.C.

C5

pul-pit is the ho-li-er-than-thou - could-be mes-sen-ger of God.

P.M. P.M. --- P.M. P.M. --- P.M. --- \*

10 9 0 9 0 0 10 9 0 9 0 0 9 10 12 10 0 0 (5) 7 9 0 8 10

\*Overdubbed guitar plays note in parentheses.

N.C.

E5

Let ring

P.M. Let ring Let ring

0 7 9 0 3 2 2 1 1 0

G F#

Let ring

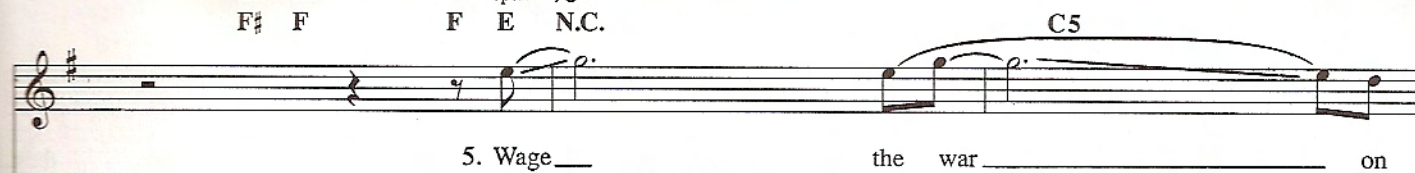
P.M.

7 9 0 8 10 0 7 9 0 3 2

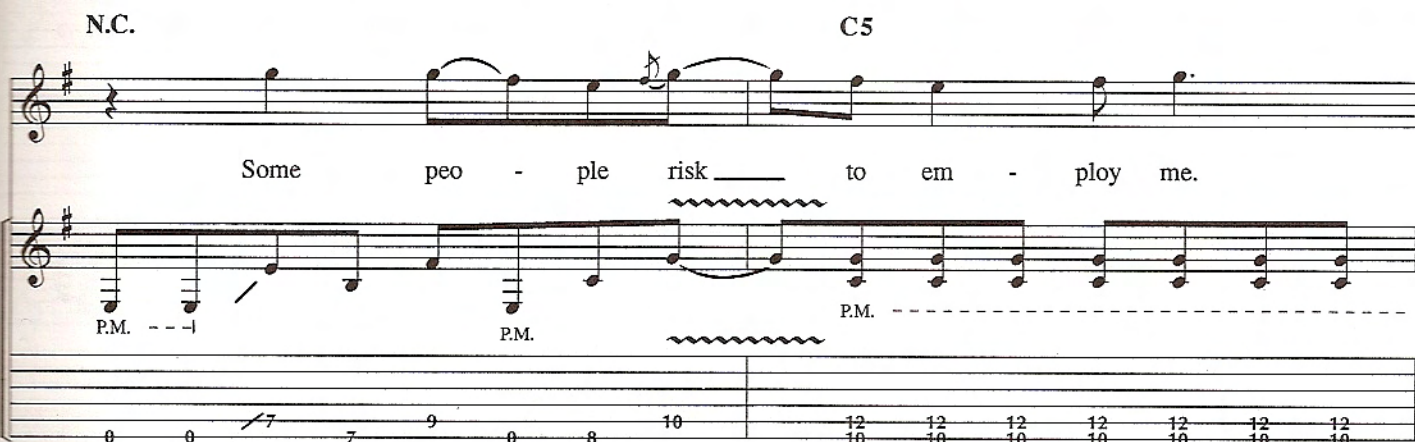
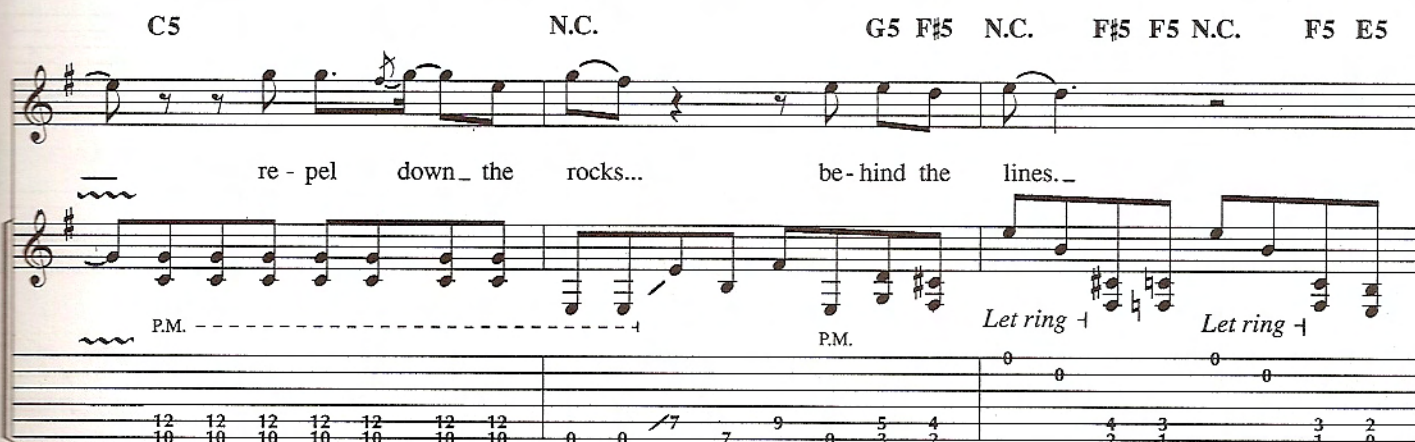
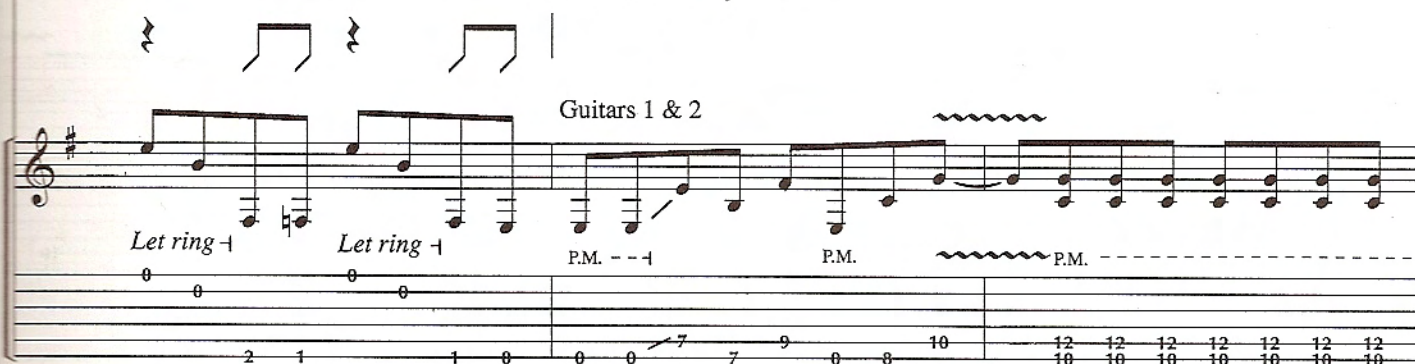


2fr. 1fr.  
F# F1fr. open  
F E

N.C. Half-time feel



6. See additional lyrics





N.C.

G5 F#5 N.C. F#5 F5 N.C. F5 E5 N.C.

Some peo - ple live — to de - stroy me. Ooh, — eith - er — way they —

P.M. Let ring - 1 Let ring - 1 P.M. - 1 P.M.

0 0 7 7 9 0 5 4 2 2 3 1 0 0 0 7 7 9 0 8 10

To Coda ♪

C5

N.C.

G5 F#5 N.C. F#5 F5 N.C. F5 G7

— die. They die. —

P.M. P.M. Let ring - 1 Let ring - 1

12 12 12 12 12 12 12 0 0 7 7 9 0 5 4 2 4 3 3 1 3

10 10 10 10 10 10 10 0 0 7 7 9 0 3 2 2 1 1 3

Guitar Solo II

Guitar 2

B<sup>b</sup>sus2

N.C.

8va

Sweep picked

7 10 9 7 8 7 10 7 8 7 9 7 8 6 10 6 13 12 12 10 11 10 13 10 11 15 13 10 13 13

3 0 0 3 0 1 3 3 3 0 1 2

P.M. Let ring - 1



G7 Bbsus2 N.C. G7 Bbsus2

8va

P.M. Let ring P.M.

8va loco N.C. G7 N.C.

Rake

Let ring P.M.

8va

Let ring Let ring



**E5**

Guitar 1

Guitar 4

P.M.

Harm. (15ma)

Harm.

0 7 7 9 0 8 10 10 8 10 8 10 8 10 8

*D.S. al Coda*  $\oplus$

E5

3fr. 2fr. 2fr. 1fr. 1fr.

G F# F# F F E5

The musical score consists of three staves. The top staff is a single melodic line with notes corresponding to the fret numbers below. The middle staff shows a guitar accompaniment with a treble clef and a key signature of one sharp (F#). The bottom staff contains fret numbers for the left hand. The sequence of notes is E5, G, F#, F#, F, E5. The fret numbers for the left hand are 7, 7, 9, 0, 3, 2, 2, 1, 1, 0. The right hand part includes a 'P.M.' (Palm Mute) instruction. The piece concludes with a 'D.S. al Coda' instruction and a Coda symbol.

Coda

N.C. F#5 F5 N.C. F5 G7 Guitar Solo III With Rhy. Fig 4 Bbsus2 N.C.

Guitar 2

Guitar 1

P.M. Let ring







N.C.    G5 F#5 N.C.    F#5 G5    E5    N.C.  
Harm.-----  

P.M. - - - P.M. - - - Harm.----- P.M.

6 0 5 4 0 0 4 5 2 2 0 3 3 3 3 3 3 3 3 3 3 3 3 3 3 0

F# G N.C. F# N.C. F# G N.C. G F# N.C. F#5 G5

P.M. P.M. --- P.M. --- P.M. ---

1 2 0 2 0 0 1 2 3 0 0 2 1 0 0 4 2 5 3

*Guitar Solo*  
**E5 N.C.**

Guitar Solo  
E5 N.C.

Guitar 4

G5 N.C. F#5 G5 N.C. F#5 N.C. F#5 G5

\*  
T

26 28 14

T

26 28

T T T T

26 14 26 28 14 26 28 26 14

\* Tap side of pick on strings over theoretical fret position shown in parentheses.

### Rhythm Figure 5

## Guitar 1

Guitar 1

V P.M. P.M. P.M. P.M. -

2 2 0 0 0 0 0 0 0 0 0 0 0 5 3 0 4 2 5 3 0 4 2 0 0 0 4 2 5 3

N.C. G5 F#5 N.C. F#5 G5 E5 N.C.

The first system of musical notation for 'The Sound of Silence' is shown. It consists of a treble clef staff with a key signature of one sharp (F#). The notation includes a series of chords and melodic lines. Above the staff, the chords are labeled: N.C., G5, F#5, N.C., F#5, G5, E5, and N.C. The melody is written in a series of eighth and sixteenth notes, with some notes beamed together. There are also some notes with a 'T' above them, possibly indicating a trill or a specific technique. The system ends with a double bar line.

The musical score for 'The Rose Tree' is presented on a grand staff. The upper staff is in treble clef with a key signature of one sharp (F#). The lower staff is in bass clef. The melody is written in the upper staff, and the bass line is in the lower staff. The piece is in 4/4 time. The score includes a key signature change from one sharp to one flat (Bb) in the second measure. The piece concludes with a double bar line and repeat dots. The bass line consists of a series of eighth notes and rests, with some notes beamed together.



*loco*

G N.C. F# G N.C. F# N.C. F# G

3

12 15 14 12 15 14 12 15 15 14 12 14 12 14

13 12 14 13 12 14 14 13 12 14 13 12

P.M. P.M. P.M. --- 4

0 0 0 0 0 0 0 2 3 0 1 2 3 0 1 2 0 0 1 2 3

With Rhythm Figure 5 ( 3 times)

N.C. G F# N.C. F# G E5 N.C. G5 N.C.

Guitar 4

Guitar 1

P.M. P.M. P.M. P.M.

F#5 G5 N.C. F#5 N.C. F#5 G5 N.C. G5 F#5 N.C. F#5 G5

The musical score is divided into two systems. The first system contains a melody line on a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, some beamed together, and some marked with an 'x' to indicate a natural. Below the melody is a fretboard diagram with two staves. The first staff shows fret numbers: 9, 7, 9, 12, 9, 12, 14, 12, 14, 14, 12, 12, 14. The second staff shows fret numbers: 12, 14, 12, 14, 15, 14, 12, 14, 12, 12, 13, 12, 15, 12, 15, 15, 17, 15. The second system contains a bass line on a treble clef staff (likely a typo for a bass clef) with a key signature of one sharp. The bass line consists of quarter and eighth notes, some beamed together. Below the bass line are two staves. The first staff shows fret numbers: 4, 3, 0, 4, 2, 0, 0, 4, 2, 5, 3, 0, 0, 5, 4, 2, 0, 0, 4, 2, 5, 3. The second staff shows fret numbers: 0, 0, 5, 4, 2, 0, 0, 4, 2, 5, 3.



[illegible]

E5 N.C.

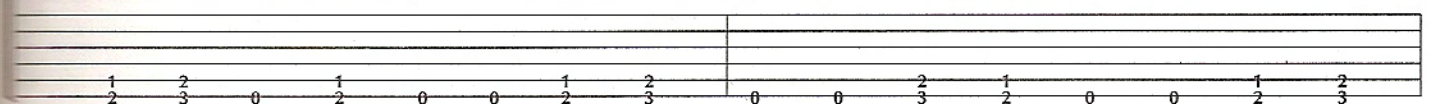
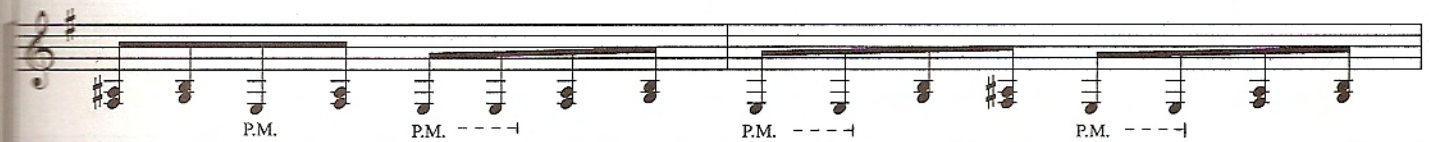
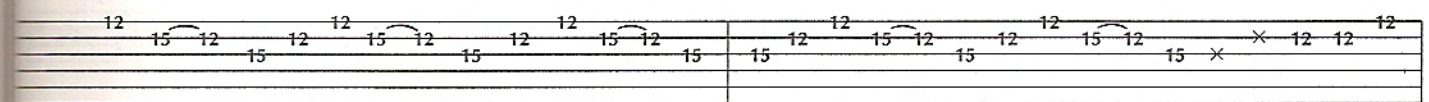
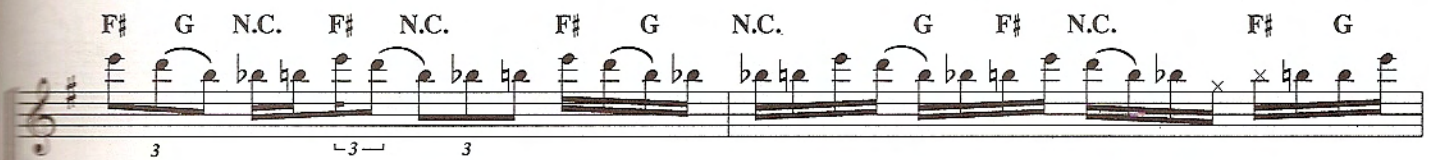
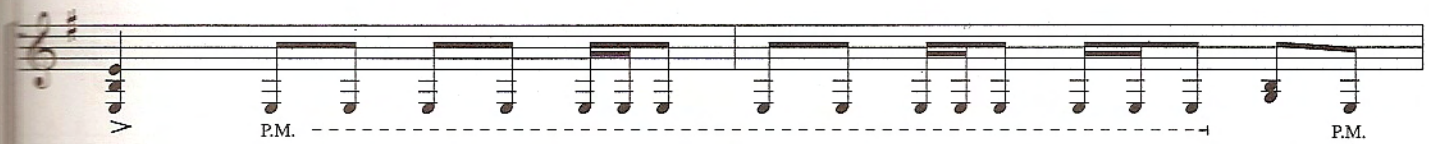
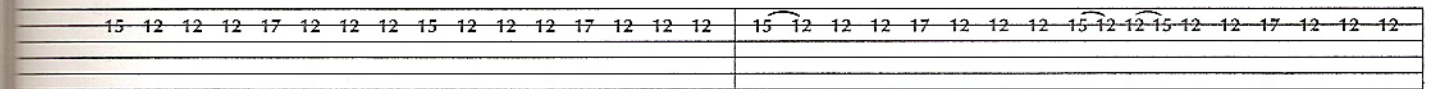
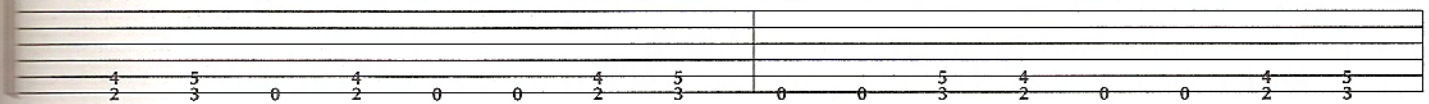
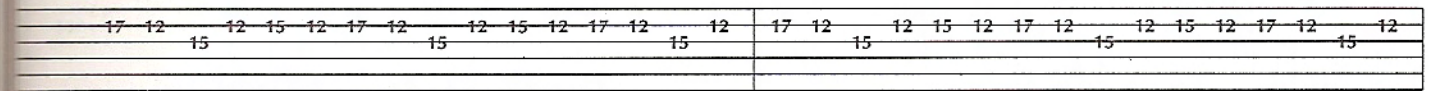
G5 N.C.

Guîtar 1

P.M.

N.C.







E5 N.C. G5 N.C.

12 10 12 10 12 10 12 10 12 10 13 11 13 11 13 11 13 11 13 14

P.M. P.M.

2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 5 0

F# G5 N.C. F#5 F#5 G5 N.C. G5 F#5 N.C. F#5 G5

14 12 14 12 14 12 14 12 14 12 15 13 15 13 15 13 15 13 15 16

P.M. P.M. P.M. P.M.

4 5 0 4 0 0 2 5 0 0 3 2 0 0 2 5

E5 N.C. G N.C.

16 14 16 14 16 17 15 17 15 17 10 10 16 18 18 16 21 19 17 19 22

P.M. P.M.

2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 0



\* *Reverse rake*

1 2 1 1 2 2

2 3 0 2 0 0 2 3

P.M. P.M. - - - - 1 P.M. - - - - 1 P.M. - - - - 1

0 0 3 2 0 0 1 2

**Verse 7:**

N.C.

B5

Fill the cracks in with

## Guitar 4

Guitar 1

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains four measures of music, each marked 'P.M.' (Piano Moderato) with a dashed line and a fermata. The bottom staff is in bass clef and contains four measures of music, each marked 'P.M.' (Piano Moderato) with a dashed line and a fermata. The music is written in a simple, folk-like style with a mix of eighth and quarter notes.



N.C.

N.C.

ju - di - cial gran - ite. Be - cause I don't say \_\_\_\_ it,

Guitar 4

(0)

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

5 7 0 0 0 5 7 0 0 0 0 0 5 7 0 0 0 5 7 0 0 0 9 5 7 0 0 0 5 7 0 0 0 0 0

B5

N.C.

B5

don't mean I ain't think - ing it.

-1 1/2 dim.

\*Tremolo bar level.

P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---| P.M. ---|

5 7 0 0 0 5 7 0 0 0 9 5 7 0 0 0 5 7 0 0 0 5 7 0 0 0 9 5 7 0 0 0 5 7 0 0 0 9



N.C. 3 B5 N.C.

Next thing you know, they'll take my thoughts a-way.

B5 N.C. 3 B5

I know what I said; now I must

N.C. B5 N.C.

scream of the o

B5 N.C. B5

ver - dose. And the



N.C. B5 N.C.

lack (of) mer - cy kill - ings.

P.M. P.M. P.M. P.M. P.M. P.M.

B5 N.C. B5

Mer - cy kill - ings. Mer - cy

P.M. P.M. P.M. P.M. P.M. P.M.

N.C. B5

kill - ings. kill - ings.

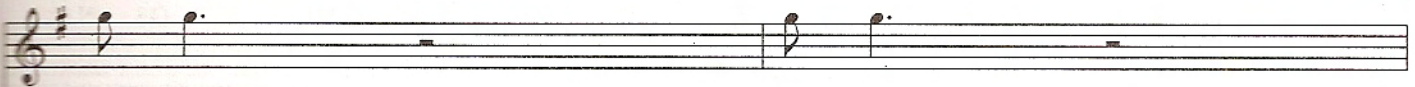
Guitar 1

Guitar 2

P.M. P.M. P.M. P.M.

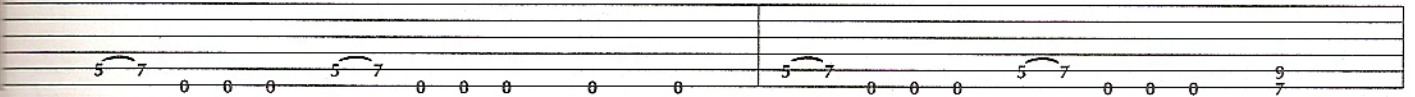
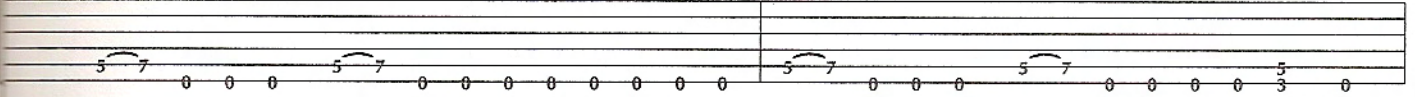
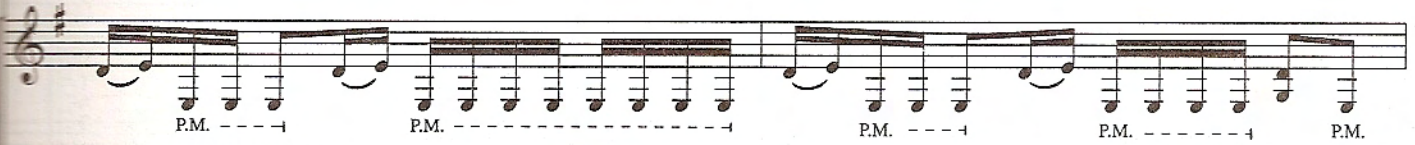


G5 N.C.



kill - ings.

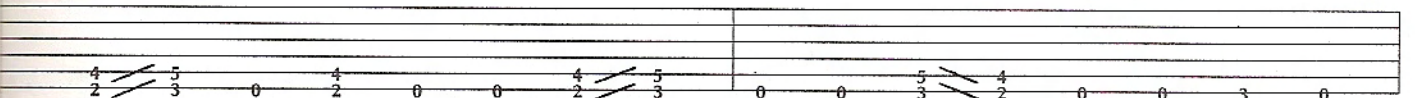
kill - ings.



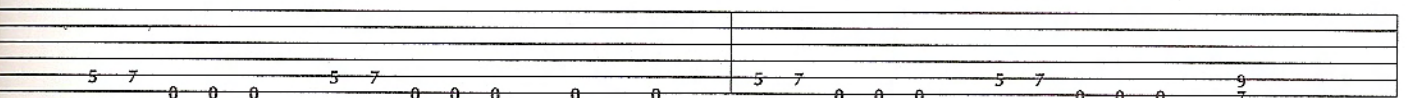
F#5 G5 N.C. F#5 N.C. F#5 G5 N.C. G5 F#5 N.C.



Guitar 2



Guitar 1





F# G N.C. F# N.C. F# G N.C. G F# N.C. G5 N.C.

The first system of music consists of two staves. The treble staff contains a series of chords: F# (two notes), G (two notes), N.C. (one note), F# (two notes), N.C. (one note), F# (two notes), G (two notes), N.C. (one note), G (two notes), F# (two notes), N.C. (one note), and G5 (two notes). The bass staff contains fingerings: 1 2 0 1 0 0 1 2 0 0 0 3 0 0 5 0. There are four 'P.M.' markings with dashed lines and arrows indicating fingerings: P.M. --- 1, P.M. --- 1, P.M. --- 1, and P.M. --- 1.

F#5 G5 N.C. F#5 N.C. F#5 G5 N.C. G5 F#5 N.C. E5

The second system of music consists of two staves. The treble staff contains a series of chords: F#5 (two notes), G5 (two notes), N.C. (one note), F#5 (two notes), N.C. (one note), F#5 (two notes), G5 (two notes), N.C. (one note), G5 (two notes), F#5 (two notes), N.C. (one note), and E5 (one note). The bass staff contains fingerings: 4 5 0 4 0 0 4 5 0 0 3 2 0 0 2 5 6 7 7 0 0. There are five 'P.M.' markings with dashed lines and arrows indicating fingerings: P.M. --- 1, P.M. --- 1, P.M. --- 1, P.M. --- 1, and P.M. --- 1.

Next thing you know. they'll take my thoughts — a — way. —————

### Additional Lyrics

- Verse 2: Fools like me, who cross the sea  
And come to foreign lands...  
Ask the sheep, for their beliefs.  
Do you kill on God's command?
- Verse 3: A country that's divided  
Surely will not stand.  
My past erased, no more disgrace,  
No foolish naive stand.
- Verse 4: The end is near, it's crystal clear.  
Part of the master plan.  
Don't look now to Israel.  
It might be your homelands.
- Verse 5: They killed my wife and my baby,  
With hopes to enslave me.  
First mistake... last mistake  
Paid by the alliance to slay all the giants  
Next mistake...no more mistakes.



## HANGAR 18

By  
DAVE MUSTAINE

Uptempo Rock ♩ = 158

 $Dm$ 

Guitars 1 &amp; 2

Bb

[illegible]B<sup>o</sup>[illegible] $C_9^6$ 

Dm

The image shows a musical score for the song "The Rose Tree." The top staff is a treble clef staff with a melody consisting of eighth and sixteenth notes. The lower staff contains a vocal line written in a non-Latin script, likely Georgian, with syllables aligned under the notes. The score is divided into measures by vertical bar lines.

B $\flat$  $B^{\circ}$ 

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with many beamed eighth notes. The bottom staff is a bass clef with a key signature of one flat (B-flat). The bass line is also written in a simple, folk-like style with many beamed eighth notes. The music is in 4/4 time. The title "The Rose Tree" is written in a decorative, cursive font at the top right of the page.

C

The image shows a musical score for the song "The Rose Tree". The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The melody is written in the treble clef, and the bass line is written in the bass clef. The melody consists of a series of eighth notes, with some measures containing beamed eighth notes. The bass line consists of a series of eighth notes, with some measures containing beamed eighth notes. The score is divided into two systems. The first system contains 14 measures, and the second system contains 14 measures. The score ends with a double bar line and a repeat sign.



**Dm** **Bb/D**

Let ring ----- 1

Let ring ----- 1

**Bb/D** **1. C/D** **2. C/D**

Let ring ----- 1

Let ring ----- 1

Let ring ----- 1

**No Chord** **With Fill 2 (2nd time)**  
**Guitar 2** **N.C. Dm**  
**Rhythm Figure 1B** **Bb/D**

**Guitar 1** **Rhythm Figure 1A**

**Fill 2**  
**Guitar 3**

**Semi-harm.**



## Verses 1&amp;2

B $\flat$ /D

CaddD/D

N.C. Dm

B $\flat$ /D

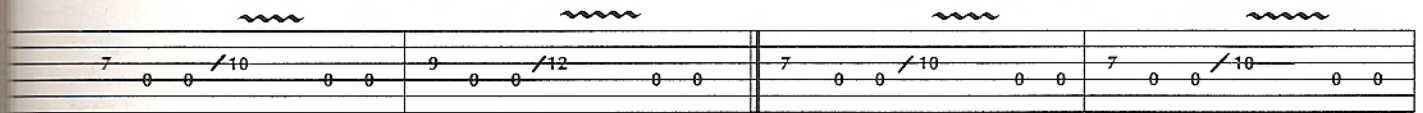
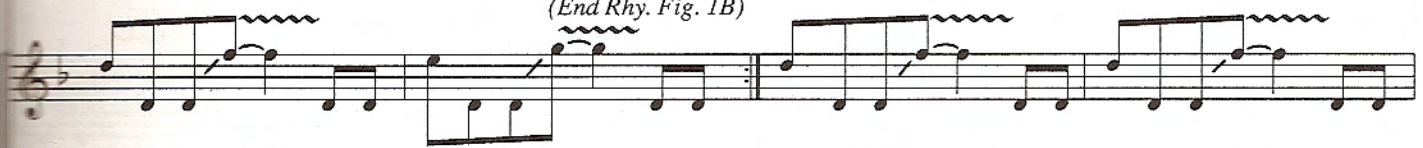
With Rhythm Figures 1A&amp;1B



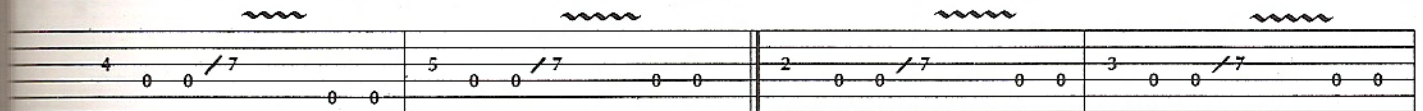
1. Wel-come to our for - tress tall.

2. See additional lyrics

(End Rhy. Fig. 1B)



(End Rhy. Fig. 1A)

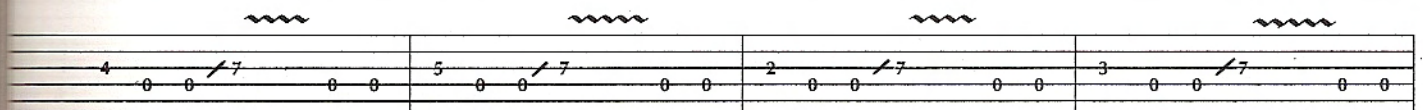
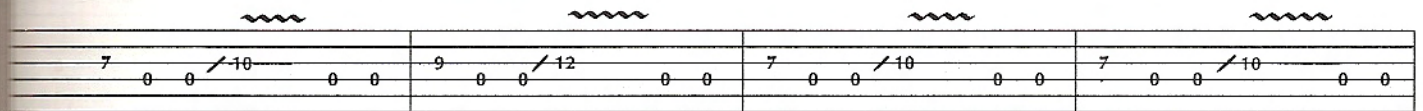
B $\flat$ /D

CaddD/D

N.C. Dm

B $\flat$ /D

Take some time to show you a - round. Im - pos - si - ble to break these walls. For you





(B<sup>o</sup>/D)

(C(addD))

(Dm)

B<sup>b</sup>/D

see\_ the steel\_ is much\_ too strong\_ Com - put - er banks to rule\_ the world.\_

7 0 0 /10 0 0 9 0 0 /12 0 0 7 0 0 /10 0 0 7 0 0 /10 0 0

4 0 0 /7 0 0 5 0 0 /7 0 0 2 0 0 /7 0 0 3 0 0 /7 0 0

*Chorus:*(B<sup>o</sup>/D)

(C(addD))

(Dm)

In - stru - ments\_ to sight\_ the stars\_ Pos - si - bly\_ I've\_ seen

7 0 0 /10 0 0 9 0 0 /12 0 0 10 2 0 0 P.M. --1

4 0 0 /7 0 0 5 0 0 /7 0 0 7 2 0 0 P.M. --1

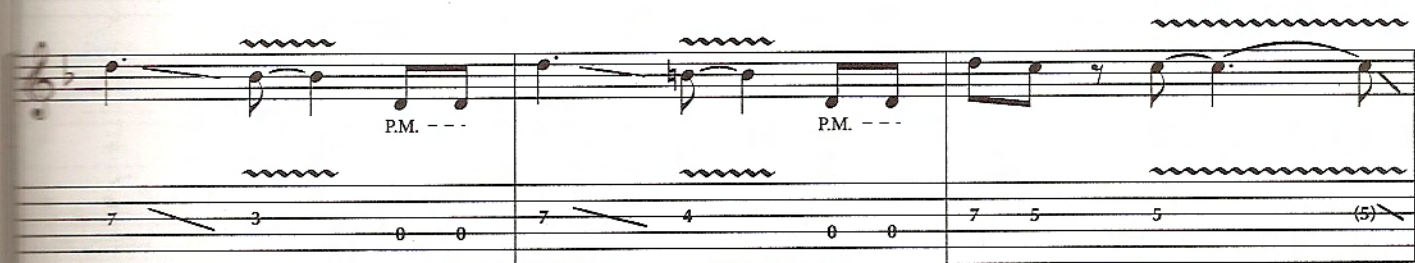


(B $\flat$ /D)(B $\circ$ /D)

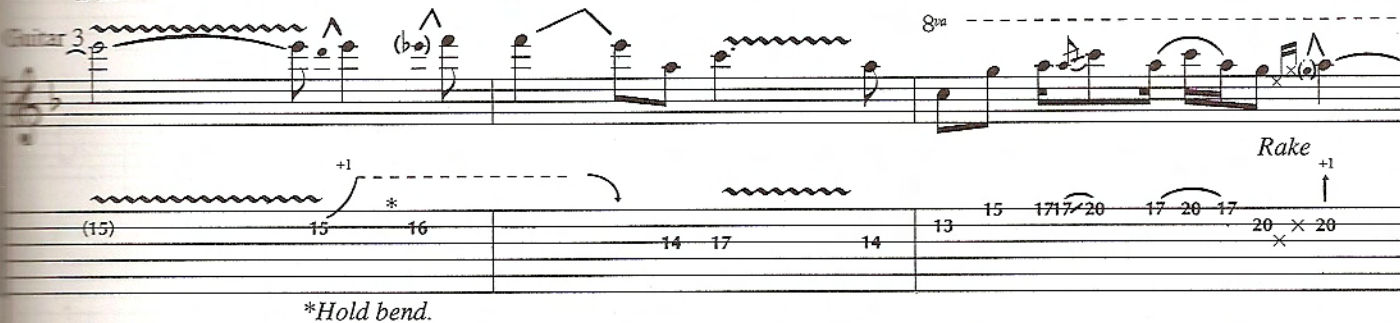
(C)

To Coda  $\oplus$ 

With Fill 1 (1st time)  
With Fill 3 (2nd time)



### Guitar Solo I



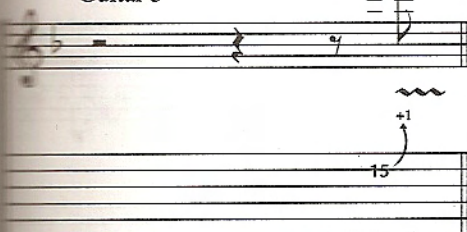
### Riff A

Guitar 1



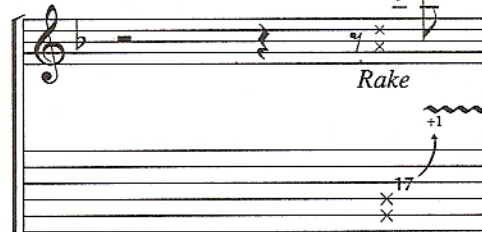
### Fill 1

Guitar 3



### Fill 3

Guitar 3









Dm

B $\flat$

Riffs B & C (1st 3 bars)

First system of musical notation. The treble clef staff shows a Dm chord (F, A, C) and the bass clef staff shows a B $\flat$  chord (B $\flat$ , D, F). The notation includes a double bar line and a repeat sign.

Guitar 2

P.M. throughout

Second system of musical notation. The treble clef staff shows a Dm chord (F, A, C) and the bass clef staff shows a B $\flat$  chord (B $\flat$ , D, F). The notation includes a double bar line and a repeat sign.

Riff B

Third system of musical notation. The treble clef staff shows a Dm chord (F, A, C) and the bass clef staff shows a B $\flat$  chord (B $\flat$ , D, F). The notation includes a double bar line and a repeat sign.

B $^{\circ}$

C  
Guitar 3

D.S.  $\frac{8}{8}$  al Coda

Fourth system of musical notation. The treble clef staff shows a Dm chord (F, A, C) and the bass clef staff shows a B $\flat$  chord (B $\flat$ , D, F). The notation includes a double bar line and a repeat sign.

Guitar 2

Fifth system of musical notation. The treble clef staff shows a Dm chord (F, A, C) and the bass clef staff shows a B $\flat$  chord (B $\flat$ , D, F). The notation includes a double bar line and a repeat sign.

Guitar 1

Sixth system of musical notation. The treble clef staff shows a Dm chord (F, A, C) and the bass clef staff shows a B $\flat$  chord (B $\flat$ , D, F). The notation includes a double bar line and a repeat sign.



Coda

Dm

Guitar 3

Notation for Guitar 3 Coda. The staff shows a melodic line with various chords indicated above: Dm, Bb, B°, and Bb. The notation includes a treble clef, a key signature of one flat, and a common time signature. The melody features a series of eighth and sixteenth notes, with some measures containing a wavy line indicating a tremolo or sustained note. The bottom staff shows the fretboard with fingerings: (17), 15, 17, 17, 15, 10, 18, 15, 18, 15, 17, (17), (17). There are also some additional markings like +1/2 and +1.

Riff A

Guitar 1

P.M. throughout

(End Riff A)

Notation for Guitar 1 Riff A. The staff shows a melodic line with a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes. The bottom staff shows the fretboard with fingerings: 5, 5, 5, 5, 5, 5, 7, 7, 7, 6, 5, 8, 6, 5, 6, 6, 7, 5, 9, 7, 5, 9, 7, 6, 5, 8, 6, 5, 6, 6.

Dm

Bb

B°

Empty staff for Riff B. The staff shows a treble clef, a key signature of one flat, and a common time signature. The bottom staff shows the fretboard with fingerings: 10, 10, 10, 12, 12, 12, 10, 10, 10, 8, 8, 8, 8, 8, 10, 10, 10, 10, 10, 8, 8, 8, 8, 8.

Riff B

Notation for Riff B. The staff shows a melodic line with a treble clef, a key signature of one flat, and a common time signature. The melody consists of eighth and sixteenth notes. The bottom staff shows the fretboard with fingerings: 5, 5, 7, 5, 7, 7, 6, 5, 8, 6, 5, 8, 6, 8, 7, 5, 9, 7, 5, 9, 9.



C Dm B $\flat$  B $^{\circ}$

8va  
+1  
3  
3  
Rake  
Sweep  
Sweep  
+1

20 (20) 18 17 19 17 18 20 17 19 16 18 15 16 15 18 20

9 9 9  
7 7 7 7 7

(End Riff B) Riff A  
Guitar 1  
P.M. throughout

7 10 7 10 10  
8 7 8 7 8

5 7 5 7 7  
5 5 5 5 5

8 8 8  
6 5 6 5 6

9 9 9  
7 5 7 5 7

B $\flat$  Dm B $\flat$

Rake  
+1  
+1  
(20) 20 20 20 (20)

10 10 10 12 12 12  
8 8 8 8 8 8

10 10 10 10 10  
10 10 10 10 10

(End Riff A) Riff B

8 7 7 7 8 8  
6 5 6 5 6 6

5 5 5 5 5 5

8 8 8  
6 5 6 5 6







D5 Eb5 N.C.

D5

39

8va ----- loco

N.C.

D5 Eb5 N.C. With Rhy. fill 1

8va -----

Guitar 3

With Rhy. fig. 2

D5 Eb5 N.C.

D5 Eb5 N.C.

8va ----- loco

Rhy. Fill 1



40

Guitar 3

D5 Eb5 N.C.

loco

\* With bar +1/2

7 8 7 10 9 10 7 8 7 4 7 15 11 13 14 11 13 14 13 16 13 14 13 16 15 16 17 16 15 13 16 10

Guitar 3

8va

D5 E $\flat$ 5 N.C.

loco

D5 E $\flat$ 5 N.C.

6 3 6

10 13 13 13 13 12 12 12 12 20 20 20 20 19 19 19

19 13 13 13 13 15 13 10 13 15 12 13 12 10 12 13 12 10 12 10 8 12 10

Guitar 1

7 5 5 5 5 8 5 5 5 6 5 | 7 5 5 5 8 5 5 5 6 5

The second system of musical notation continues the melody. The treble clef staff shows a sequence of eighth and sixteenth notes, with fingerings 6, 6, 6, 6, 6, 3, and +1 indicated below. The bass clef staff provides a harmonic accompaniment with fingerings 8, 10, 8, 7, 8, 10, 7, 8, 10, 12, 10, 8, 10, 8, 7, 10, 8, 7, 10, 7, 8, 7, 10, 8, 7, 10, 10, 8, 7, 10, 10, 7, 9, 9, 9, and 7. The system concludes with a double bar line.

Guitar 1

4 5 4 2 2 5 2 2 3 3 0 1 2 2 2 5 2 2 3 2 5 2

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The melody is written on the upper staff, and the accompaniment is written on the lower staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a double bar line and a repeat sign. The accompaniment is written in a simple, rhythmic style, using a mix of eighth and sixteenth notes. The score is divided into two systems, with a double bar line separating them. The first system contains the first two measures of the melody and the first two measures of the accompaniment. The second system contains the next two measures of the melody and the next two measures of the accompaniment. The accompaniment is written in a simple, rhythmic style, using a mix of eighth and sixteenth notes. The score is divided into two systems, with a double bar line separating them. The first system contains the first two measures of the melody and the first two measures of the accompaniment. The second system contains the next two measures of the melody and the next two measures of the accompaniment.



Guitar 1

N.C.

Play 4 times

*Riff D*

F#5G#5F#5G#5 F#5G#5

Guitar 5

N.C.

817

[illegible]

Handwritten musical score for the song "The Rose Tree". The score is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#), indicating the key of D major. It begins with a repeat sign, followed by a whole rest, and then a series of eighth and sixteenth notes. The bottom staff uses a bass clef and a key signature of one flat (Bb), indicating the key of Bb major. It also begins with a repeat sign, followed by a whole rest, and then a series of eighth and sixteenth notes. The lyrics "The Rose Tree" are written below the bottom staff, aligned with the notes.

8va - - - - - loco

6 6 6 3 6 6

17 17 17 17 16 14  
17 17 17 17 16 14 17  
16 16 16 16 14 14 14 14 16 17 16 14 17 16 14 14 14 14  
16 16 14 14 16 16 16 16 16 16 17 18

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is written in the bass clef. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line consists of a series of eighth and sixteenth notes, with some rests. The score is divided into two systems by a double bar line. The first system contains the first 12 measures, and the second system contains the next 12 measures. The melody and bass line are both written in a simple, folk-like style.

8<sup>va</sup>

17 14 17 14 17 14 19 17 14 14 14 19 (19) 17 14 19

The musical score for 'The Rose Tree' is written on a single staff with a treble clef. The key signature consists of two sharps (F# and C#). The melody is written on a single staff, and the bass line is written on a single staff below it. The melody consists of a series of eighth and sixteenth notes, with some rests. The bass line consists of a series of numbers (0, 1, 2, 4, 5, 6, 7, 8) indicating the fret position for the bass notes.



F#5 G#5 F#5G#5 F#5G#5 N.C. F#5 G#5 F#5G#5 F#5G#5

(19)

P.M. P.M.

4 2 0 2 4 5 4 2 2/4 4/5 2/4 4/5 2/4 4/5

N.C. F#5 G#5 F#5G#5 F#5G#5 N.C. F#5 G#5 F#5G#5 F#5G#5

P.M. P.M.

4 2 0 2 4 5 4 2 2/4 4/5 2/4 4/5 2/4 4/5

Guitar 3  
N.C.

+1 +1

21 18 21 21 18 22 21 20 20 21 (21)

0 1 2 2 2 5 2 2 3 3 4 2 2 2 5 2 2 3 2 5 2



The image shows a musical score for a piece titled "The Rake's Progress". The score is written on two staves. The top staff is in treble clef with a key signature of one sharp (F#). It begins with the tempo marking "loco". The melody is written with eighth and sixteenth notes, often beamed together. There are several triplets marked with a "3" and a downward-pointing triangle. A fermata is placed over a note near the end of the staff, with the marking "8va" and "A.H." above it. The bottom staff is a single-line notation, likely for a harpsichord or lute, with numbers 14, 15, 16, 17, and 18 indicating fingerings or positions. It includes a section labeled "With bar" and a final measure marked "Rake" with "A.H." and "+1" above it. The score is divided into measures by vertical bar lines.

F#5 G#5 F#5G#5 F#5G#5 N.C.

**F#5 G#5 F#5G#5 F#5G#5**

A blank musical score page with two staves. The top staff has a treble clef and a key signature of three sharps (F#, C#, G#). The bottom staff is empty.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the lyrics "The Rose Tree" are written below it. The second system has a bass clef and a key signature of one sharp (F#). The melody is written on a single staff, and the lyrics "The Rose Tree" are written below it. The score is for a single melodic line, likely for a voice or a simple instrument.

N.C.

F#5 G#5 F#5G#5 F#5G#5 N.C.

**F#5 G#5 F#5G#5 F#5G#5**

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The second system is similar but lacks a clef and key signature. The lyrics "The Rose Tree" are written below the first system, and "The Rose Tree" is written below the second system. The score is for a single voice and piano accompaniment.



The musical score for "The Wind" by John Williams is presented in two systems. The top system features a piano melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is marked with a "6" above the first measure, a "8va" (octave up) marking above the eighth measure, a "3" (triple) marking above the thirteenth measure, and a "loco" (loco) marking above the fourteenth measure. The piano part includes a "Steady gliss." (steady glissando) instruction. The bottom system features a string quartet part in bass clef, with fingerings (14, 17, 21, 14, 17, 21) and a "Steady gliss." instruction. The string quartet part includes a "4" (fourth) marking above the first measure, a "5" (fifth) marking above the second measure, and a "4" (fourth) marking above the third measure. The string quartet part includes a "5 4 7 4 6 5 8 5" (fingering) marking above the fourth measure.

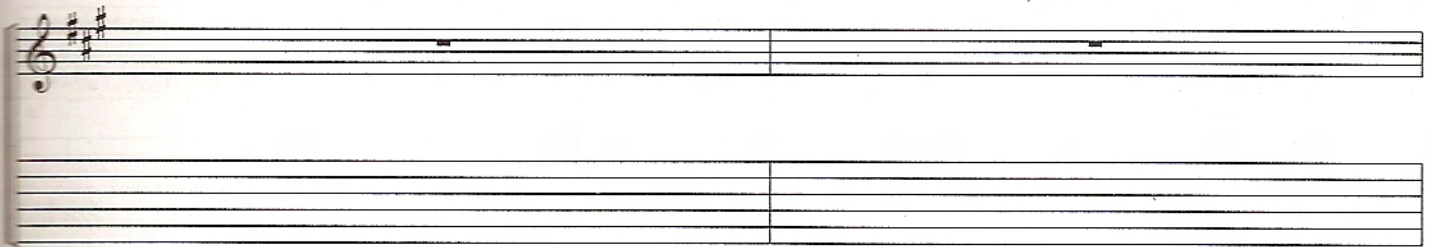
[illegible]



N.C.

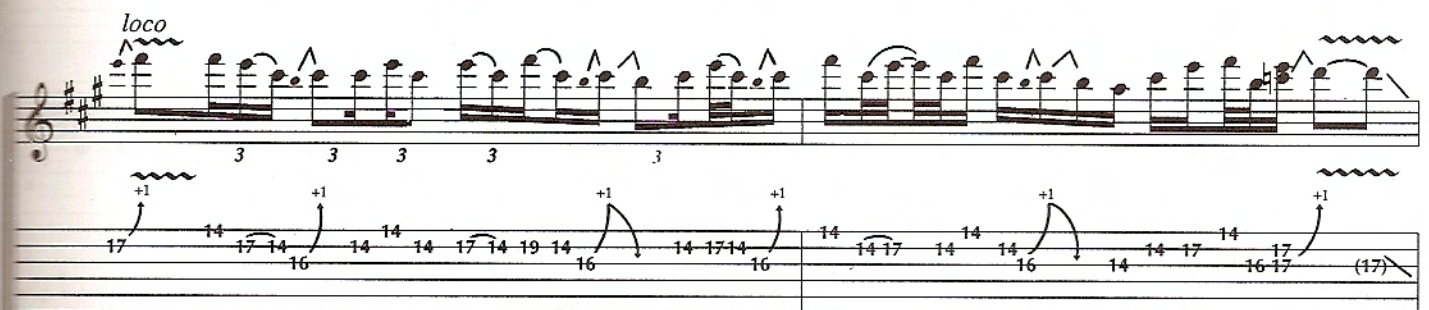
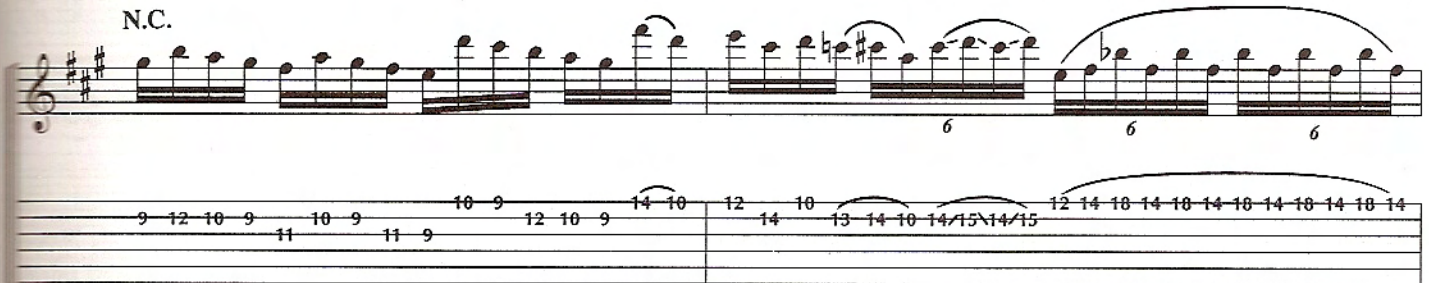
F#5 G#5 F#5 G#5 F#5 G#5 N.C.

F#5 G#5 F#5 G#5 F#5 G#5



Guitar 3

N.C.





F#5 G#5 F#5 G#5 F#5 G#5 N.C.

F#5 G#5 F#5 G#5 F#5 G#5

First system of guitar notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including ties. The bass clef staff contains a fretboard diagram with fingerings: 4 2 0 2 4 5 4 2, followed by three pairs of beamed eighth notes with fingerings 4/5 over 2/4, 4/5 over 2/4, and 4/5 over 2/4. The system is divided into two measures, each marked with "P.M." and a dashed line.

N.C.

F#5 G#5 F#5 G#5 F#5 G#5

N.C.  
Guitar 5

F#5 G#5 F#5 G#5 F#5 G#5

Second system of guitar notation. The top staff is a treble clef staff with a melodic line. The middle staff is a bass clef staff with a fretboard diagram. The bottom staff is a treble clef staff with a melodic line. The system is divided into two measures, each marked with "P.M." and a dashed line.

N.C.

Third system of guitar notation. The top staff is a treble clef staff with a melodic line. The middle staff is a bass clef staff with a fretboard diagram. The bottom staff is a treble clef staff with a melodic line. The system is divided into two measures, each marked with "P.M." and a dashed line.

Fourth system of guitar notation. The top staff is a treble clef staff with a melodic line. The middle staff is a bass clef staff with a fretboard diagram. The bottom staff is a treble clef staff with a melodic line. The system is divided into two measures, each marked with "P.M." and a dashed line.

Fifth system of guitar notation. The top staff is a treble clef staff with a melodic line. The middle staff is a bass clef staff with a fretboard diagram. The bottom staff is a treble clef staff with a melodic line. The system is divided into two measures, each marked with "P.M." and a dashed line.



The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The score is divided into two measures by a double bar line. The first measure contains the melody and bass line, and the second measure contains the melody and bass line. The melody is written in a simple, folk-like style, and the bass line is written in a simple, folk-like style. The score is divided into two measures by a double bar line. The first measure contains the melody and bass line, and the second measure contains the melody and bass line.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music, each with a vocal line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line is written in a soprano clef, and the guitar line is written in a treble clef. The first system is labeled "P.M." and the second system is also labeled "P.M.". The guitar line features a repeating rhythmic pattern of eighth notes and a final measure with a double bar line. The vocal line features a melody with eighth notes and a final measure with a double bar line.

\*Tremolo pick while sliding up 1st string with L. H. finger.  
Notes shown were struck at random.

The musical score for 'The Rose Tree' is presented on two systems. The first system consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a bass line. The bass line is written in a simple, folk-like style, featuring a series of eighth and sixteenth notes. The score is divided into two measures by a double bar line. The first measure contains the first half of the melody, and the second measure contains the second half. The key signature remains one sharp throughout the piece.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The first system has a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, and the lyrics "The Rose Tree" are written below it. The second system has a bass clef and a key signature of one sharp (F#). The melody is written on a single staff, and the lyrics "The Rose Tree" are written below it. The score is for a single melodic line, likely for a voice or a simple instrument like a flute or violin.



The musical score is arranged in three systems. The top system features a grand staff with a treble clef and a bass clef. The treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melodic line with a long phrase marked with a caret (^) and a measure rest of 24 measures. The bass staff has a key signature of one sharp (F#) and a common time signature, with a melodic line and a measure rest of 24 measures. The middle system continues the melodic lines in both staves, with the bass staff including fret numbers (0, 1, 2, 2, 2, 5, 2, 2, 3, 3, 0, 1, 2, 2, 2, 5, 4, 7, 4, 6, 5, 8, 5). The bottom system features a grand staff with a treble clef and a bass clef. The treble staff has a key signature of three sharps (F#, C#, G#) and a common time signature. It contains a melodic line with a long phrase marked with a caret (^) and a measure rest of 24 measures. The bass staff has a key signature of one sharp (F#) and a common time signature, with a melodic line and a measure rest of 24 measures. The score includes various guitar-specific instructions, including 'P.M.' (Pickup Music) and 'Guitar 2 G5' (Guitar 2, G5).

**Guitar 2 G5**

**Guitar 1**

**P.M.**

**F#5**

### Additional Lyrics

Verse 2: Foreign life forms inventory.  
 Suspended state of cryogenics.  
 Selective amnesia's the story.  
 Believed foretold but who'd suspect...  
 the military intelligence?  
 Two words combined that can't make sense. (To Chorus)



# TAKE NO PRISONERS

Fast Rock ♩ = 150

By  
DAVE MUSTAINEF#5  
Guitar 1

No Chord

F#5

N.C.

The musical score for "Take No Prisoners" by Dave Mustaine is presented in five systems. Each system consists of a guitar staff and a corresponding tablature staff. The guitar staff is in F#5 tuning (two sharps) and the key signature has two sharps. The tablature staff shows fret numbers (0-5) and includes "P.M." (pick attack) markings. The first system is labeled "F#5" and "No Chord". The second system is labeled "F#5" and "N.C.". The third system is labeled "F#5" and "N.C.". The fourth system is labeled "F#5" and "N.C.". The fifth system is labeled "F#5" and "N.C." and includes the instruction "Play 3 times".



Play 8 times

Play 8 times

F#5 G5 F#5 D5 F#5 C5

\*P.M. P.M. P.M. -

\*Slightly P.M.

Verse 1:

F#5 G5 F#5 D5 F#5 C5 F#5 G5 F#5 D5 F#5 C5

1. Got one chance. (In - fil - trate them!)

P.M. P.M.

Get it right. (Ter - mi - nate them!) The

P.M. P.M.

Pan - zers will... (Per - me - ate them!)

P.M. P.M.

Break their pride. (Den - i - grate them!)

P.M. P.M.



G#5 F#5 G#5 B5 G#5 D5 G#5 F#5 G#5 B5 G#5 D5

And their— peo - ple. (Ret - ro - grade— them!)

P.M. ----- P.M. - P.M. ----- P.M. -

G#5 F#5 G#5 B5 G#5 D5 G#5 F#5 G#5 B5 G#5 D5

Ty - phus, — (De - ter - io - ate — them!)

P.M. ----- P.M. - P.M. ----- P.M. -

F#5 G5 F#5 D5 F#5 C5 F#5 G5 F#5 D5 F#5 C5

Ep - i - dem - ic. (Dev - as - tate — them! —) Take no

P.M. P.M.

F#5 G5 F#5 D5 F#5 C5 *With Fill 1* F#5 G5 F#5 D5 F#5 C5

pris - on - ers. — (Cre - mate — them!)

P.M. P.M.

N.C.

14 12 13 11 12 10 11 9 10 8 9 7 9 6 7 5 6 4 5 3 4 2 3 1



1. **F#5** N.C. **F#5 E5 B5 F#5 E5 B5**

(Burn!)

P.M. -----

2. **F#5** N.C. **E5 D5 E5 F5 E5 D5**

P.M. -----

**F#5** N.C. **F#5 E5 B5 F#5 E5 B5 F#5** N.C.

P.M. -----

**E5 D5 E5 F5 E5 D5** N.C.

P.M. -----

**F#5** N.C. **F#5** N.C.

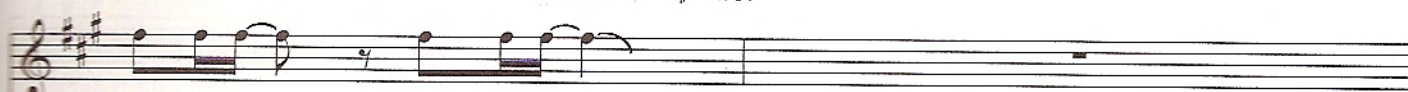
P.M. -----



## Verse 2:

F#5

N.C.G5N.C.F#5N.C.



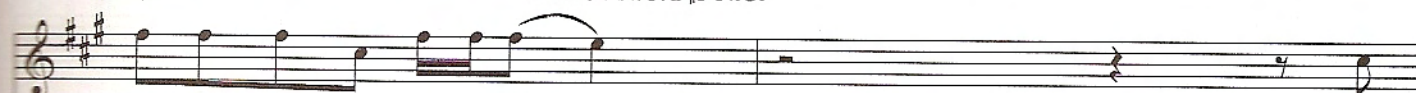
2. Go to war, — give 'em hell. —



P.M. -----|

F#5

N.C.G5N.C.F#5N.C.



D - day, next stop Nor-man-die. —

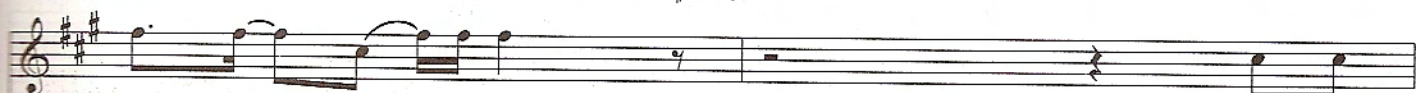
Be -



P.M. -----|

F#5

N.C.G5N.C.F#5N.C.



gin - ning — of — the end.

We know



P.M. -----|

F#5

N.C.G5N.C.F#5N.C.



how to, — and, sure as shit, — we'll — win. —



P.M. -----|



F#5

N.C. G5 N.C. F#5 N.C.

"War is peace." — Sure, man. — A

F#5

N.C. G5 N.C. F#5 N.C.

re - treat — for the damned. — A

play - ground — for the de - ment - ed, — and a ha - ven — for

F#5

N.C.

F#5 N.C.

those who — walk this world be - reft of heart and soul. —



F5

L -

G5 F#5 G5 F#5 G5 A5 F#5 N.C.

love and war— they say all is fair.

G5 F#5 G5 F#5 N.C. G5 N.C. F#5 N.C. E5 N.C.

Take his life— but won't take his hair.—

Your

G5 F#5 G5 F#5 N.C. G5 N.C. F#5 N.C. F#5 N.C.

bod - y parts— your coun - try spares.—

By the



G5 F#5 G5 F#5 N.C. G5 N.C. F#5 N.C.

way son, \_ here's \_ your wheel - chair. \_\_\_\_\_ 3. He

Guitar 1

Guitars 1 and 2

P.M. - - - - - 4

Verse 3:  
F#5 G5 F#5 C#5 D5 A5 G#5 A5 G#5 F#5 G#5 A5

once had \_ to be... all he \_ could be. \_ Now, he's

P.M. - - - - - 4

G5 F#5 G5 N.C. F#5 N.C. G5 N.C. F#5 N.C.

no - thing \_ to no \_ one. No - where to be seen. \_\_\_\_\_

P.M. - - - - - 4

F#5 G5 F#5 C5 D5 A5 G#5 A5 G#5 F#5 G#5 A5

Fun - ny \_ thing, \_ he's like you and \_ me. \_\_\_\_\_ It's a

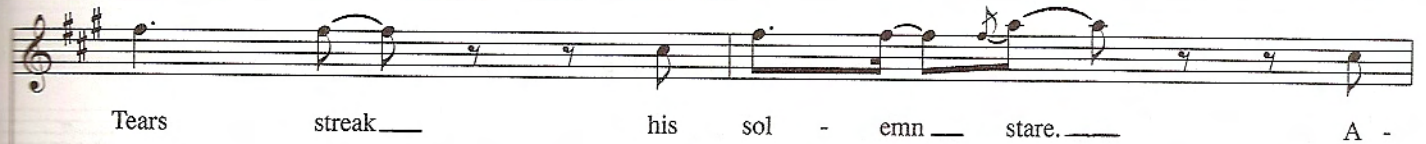
P.M. - - - - - 4



G5 F#5 G5 N.C.F#5N.C.G5N.C.F#5N.C.



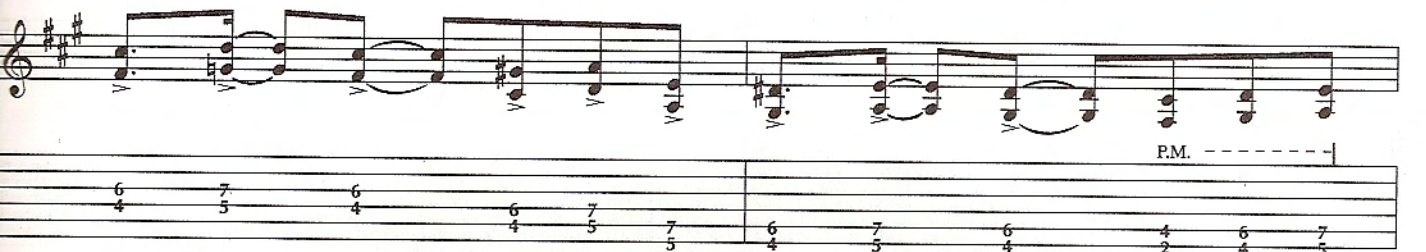
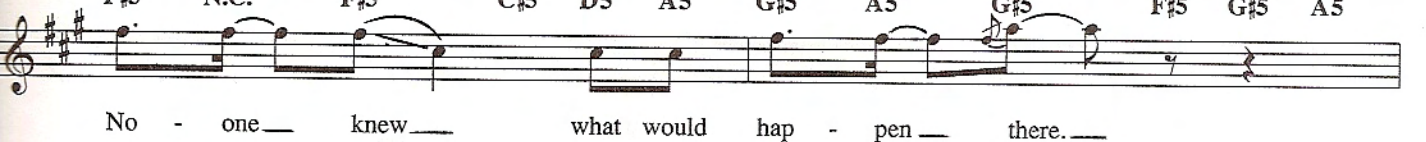
G5 F#5 G5 N.C.F#5N.C.G5N.C.F#5N.C.



G5 F#5 G5 N.C.F#5N.C.G5N.C.F#5N.C.



F#5 N.C. F#5 C#5 D5 A5 G#5 A5 G#5 F#5 G#5 A5





F#5 G5 F#5 C#5 D5 A5 F#5 G5 F#5 C#5 D5 A5

No - one spoke. No - one even cared.

F#5 G5 F#5 D5 F#5 C5 F#5 G5 F#5 D5 F#5 C5

Don't ask what you can do for your

P.M. P.M.

F#5 G5 F#5 D5 F#5 C5 F#5 G5 F#5 D5 F#5 C5

coun - try.

P.M. P.M.

F#5 G5 F#5 D5 F#5 C5 F#5 G5 F#5 D5 F#5 C5

Uh, ask what your coun - try can do for you.

P.M. P.M.

Guitar 3

Feedback

Feedback pitch: A



F#5 G5 F#5 D5 F#5 C5 F#5 G5 F#5 D5 F#5 C5

P.M. P.M.

Pick slide steady gliss.

Chorus:

F#5 D5 C5 B5 D5 B5 C5

Take no pris - on - ers.

\*Vibrate chord tones

F#5 D5 C5 B5 A5 G5 F#5 E5 F#5 E5

Take no — shit!

loco

3

8va



F#5 D5 C5 B5 D5 B5 C5

Take no pris-on-ers.

F#5 D5 C5 B5 A5 G5 F#5 E5 F#5 E5

Take no—shit!

F#5 D5 C5 B5 D5 B5 C5 F#5 D5 C5 B5 A5 G5

Take no pris-on-ers.



F#5

E5 F#5

E5 F#5

D5

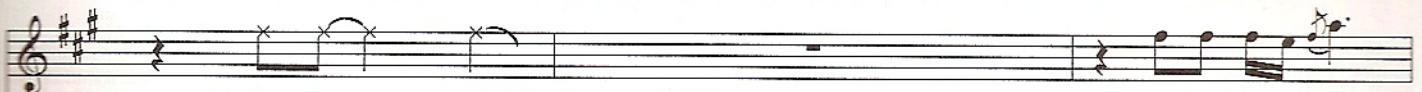
C5

B5

D5

B5

C5



Take no— shit!

Take no prison-ers.



F#5

D5

C5

B5

A5

G5

F#5

E5 F#5

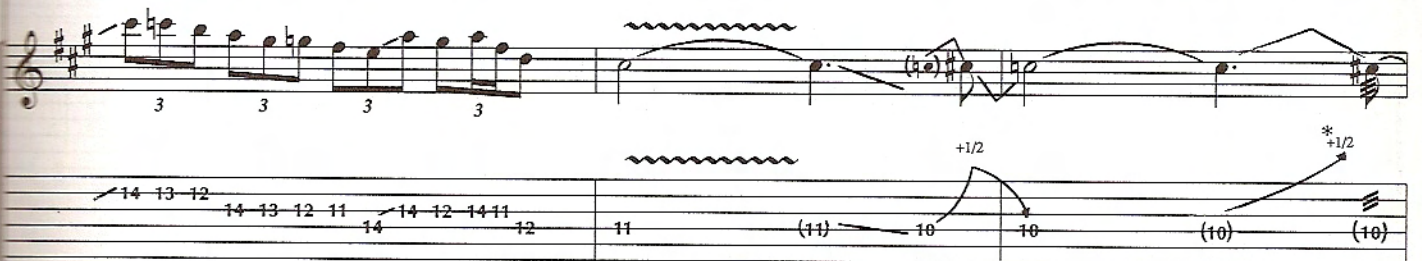
E5 F#5

E5 F#5

E5



Take no...



\*Hold bend

F#5

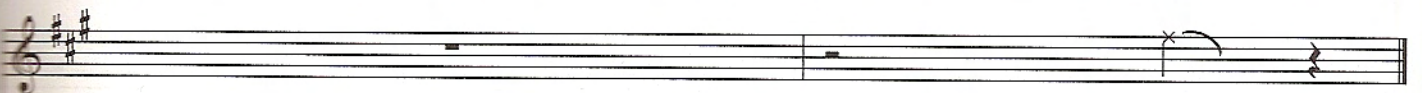
E5 F#5

E5

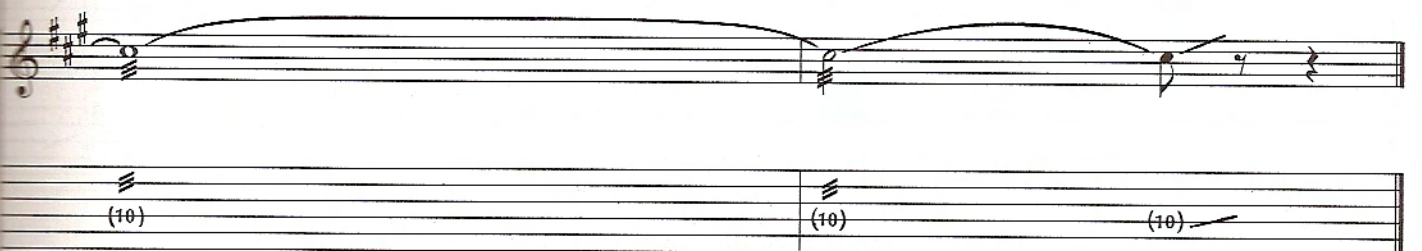
F#5

E5

F#5



Shit!





# FIVE MAGICS

By  
DAVE MUSTAINE

Fast Rock ♩ = 176

No Chord

B $\flat$ 5

N.C.

B $\flat$ 5

N.C.

B $\flat$ 5

N.C.

G5

Guitars 1 and 2

Slower ♩ = 132

E5

Play 4 times

Feedback

Play 5 times

pitch: B

Play 3 times

N.C.

Pitch: G#

§

Guitar 2

Guitar 1



Em Edim Em F#m7-5 Em Edim  
(Guitar 2 out) Guitar 1

Em F#m7-5 Em Edim Em F#m7-5

G Gm To Coda ♪ N.C. 1. 2. 3.  
E5 D5 E5 F#5 G5 F#5 G5 A5

4. E5 D.S. ♪ al Coda ♪ Play 7 times Guitars 1 and 2  
\*dim.

Coda ♪ Faster ♪ = 162 E5 F5

\*Gradual dim. over next 8 bars.

Verse: 1 N.C. E5 B5 E5

Be - stow up - on — me know - ledge, Wiz - ard, all know-ing, —



all wise.

Guitar 2

N.C. E5 B5 E5 N.C. F5

P.M. P.M.

0 0 3 0 2 3 3 3 3 3 3 3

13 (13) 12 13 12 14 12 12 14 15 14 14 14 15

8va loco (Cont. in Fill 1)

Semi-harm.

N.C. E5 B5 E5

14 15 14 16 14 14 16 17 17 17 17 18 19 12 17 12 17 12 12 15 15 12 10 12 15 12 12 14 12 14 12 14 12 (14) 14 12

Well, I want to rule this king - dom. Make sweet the breeze n -

With Fill 1

P.M. P.M. P.M.

3 3 3 3 3 3 3 3 3 3 0 2 0 0 0 0 0 4 4 2 0 0

Fill 1  
Guitar 2

(12) 8 8



N.C.

F5

N.C.

E5

now de - filed...

Guitar 2

Guitar Solo

De - throne\_ the e -



N.C. E5 B5 E5 N.C. F5

vil prin - ce's i - ron fists in vel - vet gloves\_ of sin. \_

P.M. P.M. P.M.

3 3 3 3 0 2 0 0 0 0 0 0 0 0 3 0 3 1

8va loco N.C. E5

19 15 17 18 15 17 18 17 13 15 17 13 15 12 13 15 12 13 15 12 13 15 13 12 14

P.M.

3 3 3 3 3 3 3 3 3 3 0 2 0 0 0

B5 E5 N.C. F5

Par - ade \_ the grey \_

+1 +1 +1/2

12 9 9 12 12 14 (14) 14 12 14 (14) 12 13 13 (13)

P.M. P.M. P.M. P.M.

4 4 2 0 0 0 0 3 0 2 3 3 3 3 3 3

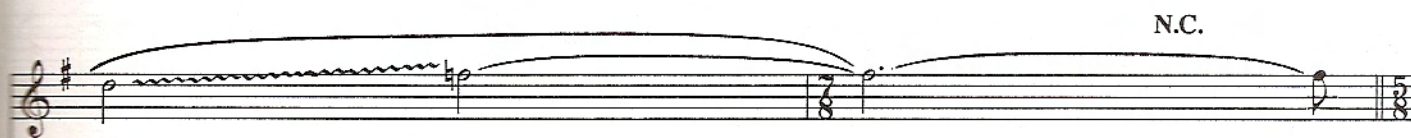


N.C.

E5

N.C.

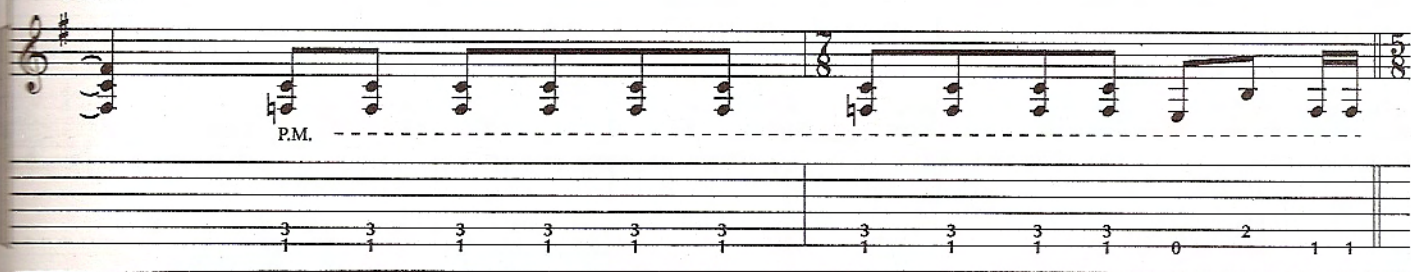
F5



Guitar 2

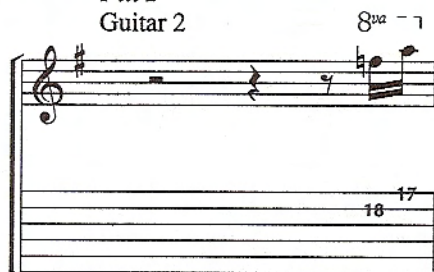


Guitar 1



Fill 2

Guitar 2





Guitar 3

P.M. P.M.

E5 F5 F#5 G5 E5 F5 F#5 G5

Guitar 2

8va A.H. (15ma) loco

15 14 15 14 17 14 15 17 15 17 15 16 15 17 19 15 16 15 17 14 17 16

Guitar 1&3

Pitch: A

P.M. P.M.

E5 F5 F#5 G5 E5 F5

17 14 (14) 9 8 9 11 9 8 9 11 9 8 9 8 9 11 13 9 8 12 11 9

P.M. P.M.

Fill 3  
 Guitar 2

15



F#5 G5 E5 F5 F#5 G5 E5 F5

*Rake*

3 3

+1 +1/2 +1/2

12 11 x 9 12 14 12 11 12 11 12 14 (14) 11 12 14 15 14 15 14 16 17

P.M. P.M.

2 4 4 4 0 0 0 2 2 2 1 3 2 4 4 4 0 0 2 2 2 1 3

F#5 G5 E5 8va F5 F#5 G5

(17) 14 15 17 19 20 19 21 21 20 19 20 17 19 18 15 17

P.M.

2 4 4 4 0 0 0 2 2 2 1 3 2 4 4 4 0 0 2 4 3

E5 F5 F#5 G5

L -

3 3 3

18 15 17 15 18 18 17 15 18 19 18 15 19 15 19 15 19 15 19 (10) (19) 18

P.M.

0 2 2 2 1 3 2 4 4 4 0 0 3



E5 F5 F#5 G5 E5 F5

let the cer - e - mon - y con - se - crate the mar - riage. Let me be the pro - te -

Guitar 2 *~~~~~* Guitar 2 out

Guitar 1 P.M. *~~~~~* P.M. *~~~~~*

19 (19)

7 9 9 9 8 10 9 11 11 11 12 7 9 9 9 8 10

F#5 G5 E5 Eb5 D5(add 6) Db5(add+6)

ge of five Mag - ics!

P.M. *~~~~~* P.M. *~~~~~* P.M. *~~~~~* P.M. *~~~~~*

9 11 11 11 12 7 9 9 9 6 8 5 7 7 7 4 6

Cmaj7 B5 Bb5 A9 **Tempo** ♩ = 152 B5 A5 G5 F#5

Give me al - che -

P.M. *~~~~~* P.M. *~~~~~* P.M. *~~~~~* P.M. *~~~~~*

3 5 5 5 2 4 3 1 1 1 0 7 7 5 3 2

*Pre-Chorus:*

E5 B5 A5 G5 F#5 F5 B5 A5 G5 (E5) F5 F#5 B5 A5 G5 (A5)

my! Give me wiz - ard - ry. Give me sorc - er - y. Ther - mo - tol - o -

P.M. *~~~~~* P.M. *~~~~~* P.M. *~~~~~*

2 9 7 5 3 2 3 9 7 5 3 0 3 4 9 7 5 3 5



G5 B5 A5 G5 F#5 E5 B5 A5 G5 F#5 F5 B5 A5 G5 (E5)

gy. — E - lec - tric - i - ty. Mag - ic if you please. Mas - ter all of

P.M. — P.M. — P.M. —

5 9 7 5 4 2 9 7 5 4 3 9 7 5 0

F5 F#5 B5 A5 G5 (A5) G5 B5 A5 G5 F#5

these. — Bring him to his knees. — I —

P.M. — P.M. —

3 4 9 7 5 5 5 9 7 5 4

Faster ♩ = 176

Chorus: E5 B5 A5 G5 F#5 F5 B5 A5 G5 F#5

mas - ter — five —

P.M. — P.M. — P.M. — P.M. —

2 2 9 7 5 4 3 3 9 7 5 4

F5 F#5 B5 A5 G5 (A5) 1,2,3. G5 B5 A5 G5 F#5

Mag - ics. — Well, I —

P.M. — P.M. — P.M. — P.M. —

3 4 4 2 9 7 5 5 5 5 5 5 0 9 7 5 4



4. **G5** **B5 A5 G5 F#5** **F5**

Pos - sessed with hell - ish —

**N.C.** **E5**

tor - ment . . . — (Pos - sessed — with hell -

**F5**

ish tor - ment . . . ) Well, I mas - ter — mag -

**N.C.** **E5** **F5**

ics "five." — (I — mas - ter mag - ics "five." —)

P.M. — — — — — P.M. — — — — — P.M. — — — — — P.M. — — — — —

1 3 3 3 3 3 0 7 5 3 2 (3 3 1) 1 1 1 1 1 1

1 1 1 1 0 2 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 2 0 3 3 1 1 1 1 1 1

1 1 1 1 0 2 0 0 0 0 0 0 0 0 0 0 2 0 3 3 1



Hunt - ing the \_\_\_\_ a - byss \_\_\_\_ lord, (Hunt - ing the \_\_\_\_

N.C. E5

P.M. P.M.

1 1 1 1 1 1 1 1 1 1 0 2 0 0 0 0 0 0 0 0

a - byss \_\_\_\_ lord. \_\_\_\_ ) On - ly one will stay \_\_\_\_ a - live. \_\_\_\_

F5 N.C. E5

P.M. P.M.

0 0 0 0 0 0 0 2 0 3 1 1 1 1 1 1 1 1 1 1 0 2 0 0

(On - ly one will stay a - live.) He \_\_\_\_ who lives.

F5

P.M. P.M.

0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 3 1 1

by the sword... (He who lives \_\_\_\_ by the sword...)

N.C. E5 F5

P.M. P.M.

0 2 0 2 0 0 0 0 0 0 0 0 0 0 0 0 2 0 3 1



N.C. E5

will sure - ly al - so die.\_\_\_\_ (Will sure - ly al -

P.M. - - - - 1

0 2 0 0 0 0 0 0 0 0

F5 N.C. E5

so die.\_\_\_\_ ) He\_\_\_\_ who lives\_\_\_\_ in sin ...

P.M. - - - - 1

0 0 0 0 0 0 0 2 0 3 3 1 0 2 0 0

F5

(He who lives\_\_\_\_ in sin ...)

P.M. - - - - 1

0 0 0 0 0 0 0 0 0 0 0 0 0 2 0 3 3 1

N.C. E5

will sure - ly live\_\_\_\_ the lie.\_\_\_\_

P.M. - - - 1

0 2 X X X 0



N.C.

E5

D#5

B5

Bb5

First system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various notes and rests. Below the staff is a dashed line labeled "P.M." (Pedal Point). The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various notes and rests. The notation includes various musical symbols such as notes, rests, and accidentals.

E5 N.C.

E5

D#5

B5

Bb5

Guitar 2

Second system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various notes and rests. Below the staff is a dashed line labeled "P.M." (Pedal Point). The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various notes and rests. The notation includes various musical symbols such as notes, rests, and accidentals.

Third system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various notes and rests. Below the staff is a dashed line labeled "P.M." (Pedal Point). The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various notes and rests. The notation includes various musical symbols such as notes, rests, and accidentals.

E5

B5

Bb5

B5

E5

D#5

B5

Bb5

Fourth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various notes and rests. Below the staff is a dashed line labeled "P.M." (Pedal Point). The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various notes and rests. The notation includes various musical symbols such as notes, rests, and accidentals.

Fifth system of music notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with various notes and rests. Below the staff is a dashed line labeled "P.M." (Pedal Point). The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with various notes and rests. The notation includes various musical symbols such as notes, rests, and accidentals.



Guitar 3<sup>rd</sup> 8va

Measures 1-8: Melodic line with triplets and ties. Bass line with fret numbers: 24 12 22 12 20 12 22 12 20 12 19 12 24 12 23 12 20 12 22 12 20 12 19 12.

P.M.

0 0 0 0 7 7 0 0 0 0 6 6 0 0 0 0 7 7 0 0 0 0 9 8 9 8

N.C.

E5 D#5 B5 Bb5

8va

Measures 9-16: Melodic line with triplets and ties. Bass line with fret numbers: 24 12 22 12 20 12 22 12 20 12 19 12 20 12 19 12 17 12 19 12 17 12 15 12.

P.M.

0 0 0 0 7 7 0 0 0 0 6 6 0 0 0 0 7 7 0 0 0 0 9 8 9 8

N.C.

E5 D#5 B5 Bb5

8va

Measures 17-24: Melodic line with triplets and ties. Bass line with fret numbers: 17 12 15 12 14 12 15 12 17 12 19 12 17 12 15 12 14 12 15 12 17 12 19 12.

P.M.

0 0 0 0 7 7 0 0 0 0 6 6 0 0 0 0 7 7 0 0 0 0 9 8 9 8



N.C.

8va

E5

D#5 B5 Bb5

N.C.  
loco

Bb5

N.C.

Bb5

N.C.

Bb5

N.C.

G5

N.C.

E5

D#5

B5

Bb5

Tremolo picked



N.C.

E5

D#5

B5

Bb5

First system of guitar notation. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with triplets and slurs. The bottom staff is a six-string guitar fretboard diagram with fret numbers 12, 13, 14, 15, 16, 17. A dashed line labeled "P.M." is present below the fretboard.

N.C.

Bb5

N.C.

Bb5

N.C.

Bb5

N.C.

G5

Second system of guitar notation. The top staff continues the melodic line with various chords and triplets. The bottom staff shows the fretboard with fret numbers 12, 13, 14, 15, 16, 17. A dashed line labeled "P.M." is present below the fretboard.

N.C.

E5

D#5

B5

Bb5

Third system of guitar notation. The top staff continues the melodic line with various chords and triplets. The bottom staff shows the fretboard with fret numbers 12, 13, 14, 15, 16, 17. A dashed line labeled "P.M." is present below the fretboard.



N.C. E5 D#5 B5 Bb5

17 15 12 15 13 13 12 12 12 15 12 12 15 15 14 14 12 14 12 15 14 12 14 12 14 16

P.M.

0 0 0 0 7 7 0 0 0 0 6 6 0 0 0 0 7 7 0 0 0 0 9 8 9 8

N.C. Bb5 N.C. Bb5 N.C. Bb5 N.C. G5

17 15 16 16 15 17 15 16 16 15 17 15 16 16 15 17 15 16 16 15

7 5 7 5 6 7 5 7 5 6 7 5 7 5 6 7 5 7 5 6 7 5 7 5 3

N.C. E5 D#5 B5 Bb5

12 15 12 15 12 15 14 12 15 14 12 14 12 14 12 13 12 14 13 12 14 13 12 14 13 12 14 13 12 12

P.M.

0 0 0 0 7 7 0 0 0 0 6 6 0 0 0 0 7 7 0 0 0 0 9 8 9 8



N.C.

E5

D#5   B5   Bb5

*\*Slide left hand along strings to produce random harmonics.*

N.C. Bb5 N.C. Bb5 N.C. Bb5 N.C. G5

17 15 16 16 15 16 16 15 17 15 16 16 15 17 15 16 16 15

7 5 8 6 7 5 8 6 7 5 8 6 7 5 8 6 7 5 8 6

N.C. Bb5 N.C. Bb5 N.C. Bb5 N.C. G5 E5

8va

24 22 24 24 23 24 22 24 24 23 24 22 24 24 23 20 21

Guitar 1

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is a simple, folk-like tune. The guitar accompaniment is written on a six-line staff. It features a rhythmic pattern of eighth and sixteenth notes, with some chords indicated by 'x' marks. The score is divided into two systems by a double bar line. The first system contains the first two lines of the melody and the first two lines of the guitar accompaniment. The second system contains the next two lines of the melody and the next two lines of the guitar accompaniment. The guitar accompaniment includes a variety of chords and rhythmic patterns, including some that are marked with 'x' to indicate specific fret positions or techniques.



# POISON WAS THE CURE

By  
DAVE MUSTAINE

Moderately ♩ = 138  
(Bass and Drums) A5

1.2.3.  
C5 C#(-5) A5

16 Guitars 1 and 2

P.M. -----

4. C5 C#(-5) A5 A

Not in strict time A5

Guitar 2 substitute Rhythm Fill 1

\*C# fades early

Very fast ♩ = 320

No Chord  
Guitar 1

A

E5

G5

N.C.

Guitar 2

P.M.

Rhythm Fill 1

Steady gliss.



D5 C5 B5 N.C. A E5 G5

P.M. P.M.

Verses 1,2,3:  
N.C.

N.C. D5 D#5 E5

I \_\_\_\_\_ miss the warm \_\_\_\_\_ em -

2.3. See additional lyrics

P.M. P.M. P.M.

A E5 G5 N.C. D5 C5 B5

brace I felt... first time you touched me. \_\_\_\_\_ Se -

P.M.



N.C. A5 E5 G5

cure and safe in o - pen arms. I

P.M. P.M.

N.C. D5 D#5 E5

should have known you'd crush me.

P.M. P.M.



## Bridge:

F5 F#5 G5 G#5 G5 Gb5 A5  
 (Once) stalked be - neath your  
 sha - dow. Sleep -  
 walk - ing to the gal - lows.  
 I'm the sun that beats your brow in.

Guitars 1 and 2

P.M.

P.M.

P.M.

P.M.

F5 F#5 G5 G#5 G5 C5  
 B5 F5 F#5 G5  
 G#5 G5 Gb5 G5 G#5 A5 Ab5 G5



G#5 A5 A#5 A5 A $\flat$ 5 A5 A#5 B5

Un - til I fin - 'ly threw the tow -

5 6 7 8 7 6 7 8 9

## Verse 4:

A5 A#5 B5 C5 N.C. C5 B5

el in. Nev - er know-ing if I'd wake-up in a whirl-

P.M.

7 6 9 12 10 0 0 0 0 0 0 0 0 0 0 0 0 12 11 10 9

N.C. B5 B $\flat$ 5 N.C.

pool. Got re - dun - dant. My brain was just some

P.M. P.M.

0 0

B $\flat$ 5 A5 N.C. A5 A $\flat$ 5

drift - wood in a cess - pool, I be - came dead. From a rock -

P.M.

10 9 0



N.C.                      A♭5 G5                      N.C.

The musical score consists of two staves. The top staff is a vocal melody in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in treble clef. The key signature has one flat (B-flat). The tempo/mood is marked 'P.M.' (Piano Moderato). The piece ends with a double bar line and repeat dots.

— star to a desk — fool was my des - tin - y, — some- one —

P.M. P.M.

G5 G♭5 N.C. G♭5 F5

The musical score is written on three systems. The first system contains a vocal melody on a treble clef staff with lyrics underneath. The second system continues the vocal melody and includes a guitar accompaniment line on a six-string staff below it. The guitar line features a series of chords and single notes, with a 'P.M.' (Pedal Point) instruction. The third system shows the continuation of the guitar accompaniment with specific fret numbers (0, 5, 6, 4, 3) indicated below the strings.

said. Love's a tide - pool. Taste the wa - ters. Life's a - bun -

P.M.

0 0 0 0 0 0 7 6 5 4 0 0 0 0 0 0 0 0 0 0 0 0 6 5 4 3

N.C. F5 C5 G5 F5 F#5 G5 G#5 G5 Gb5 A5

dant!

Guitars 1 and 2

P.M.

The image shows a musical score for the song 'Dance of the Vampires' by The Vampires. It features a guitar solo in the key of D major, 4/4 time. The solo is divided into four measures, each with a specific chord indicated above it: N.C. (No Chord), F5, C5, G5, F5, F#5, G5, G#5, G5, Gb5, and A5. The first measure is marked 'dant!'. The second measure is marked 'Guitars 1 and 2'. The third measure is marked 'P.M.'. The fourth measure is marked '2' and '0'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The tempo is 120 bpm. The score is for guitar solo.



F5

F#5

G5

G#5

G5

C5

B5

G5

The musical score for 'Taste me!' is written on three staves. The top staff is a single melodic line in treble clef. The middle staff is a piano accompaniment in treble clef, featuring chords and a melodic line. The bottom staff is a bass line in bass clef, consisting of a single melodic line. The lyrics 'Taste me!' are written below the middle staff. The score includes a 'P.M.' marking and a dashed line indicating a continuation of the piano part.

A5 N.C.

C5 N.C.

Guitar 1

Guitar 1

P.M. -----

Guitar 2

Guitar 2

P.M.

D5 N.C.

The musical score for 'The Rose Tree' is presented in three systems. The first system features a treble clef staff with a melody of eighth notes and a bass staff with a simple accompaniment of whole notes. The second system continues the melody and accompaniment. The third system concludes the piece with a final melody line and a bass line featuring a 2-0-1-2 fingering pattern. The score is marked 'P.M.' and includes a dashed line indicating a repeat or continuation.



1.2.3. F5 N.C. E5 N.C. 4. Guitars 1 and 2

P.M. P.M.

Guitar Solo  
A5 A

\*P.M.

C5 C

\*P.M.

Guitar 3

D5 D

\*P.M.

F5 F

\*P.M.

E5 E

\*P.M.

Rake

\*Palm mute low note. Allow upper voices to ring.



A5

C5

\*P.M.

5 8 7 10 9 10 9 12

12 13 12 15 15 12 13 12

D5

\*P.M.

8va

loco

8va

+1

3 Sweep picked

15 12 14 15 13 17 13 15 14 10 12 10 10 10 22

F5

E5

A5

A

\*P.M.

8va

loco

17 18 19 19 20 17 19 17

(17)

20 17 20 17 19 17

20 17

A5

A#5

B5

C5

C

C5

D5

E5

\*P.M.

8va

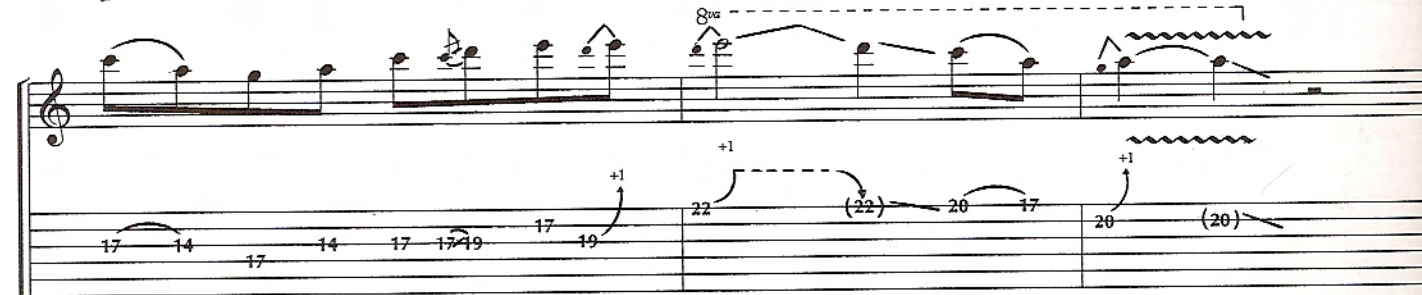
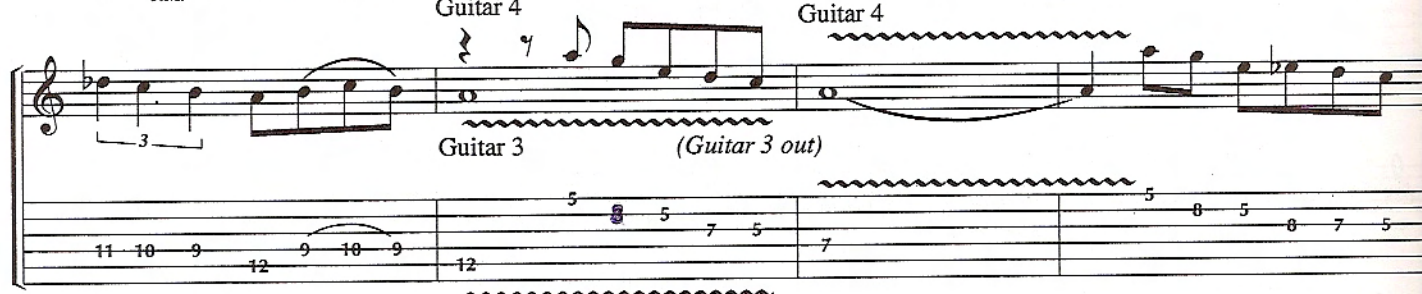
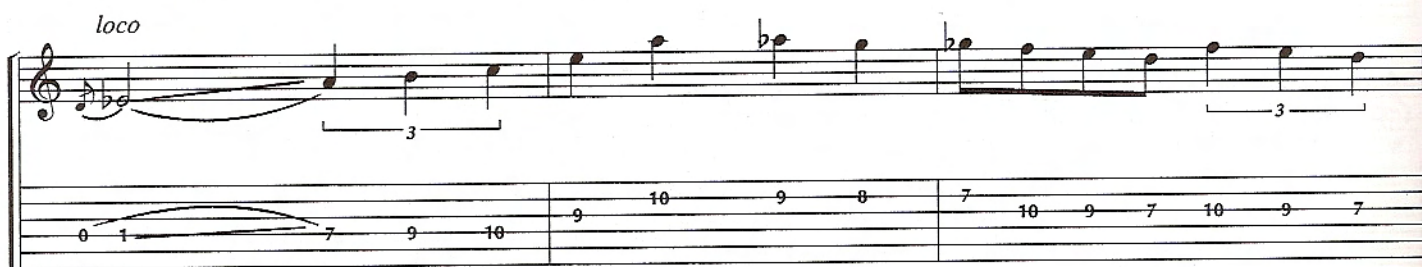
+1 1/2

20 17 19 17 20 17 20 17 20 17 19 17 20 17 20 17 20 17 20 17 20 17 20 17





loco



### Additional Lyrics

Verse 2: A snake you were when we met.  
I loved you anyway.  
Pulling out your poisoned fangs.  
The venom never goes away.

Verse 3: Serpent swims free in my blood.  
Dragons sleeping in my veins.  
Jackyl speaking with tongue.  
Roach egg laying in my brain. (To Bridge)



# LUCRETIA

By  
DAVE MUSTAINE and DAVE ELLEFSON

Moderately ♩ = 99  
Play 4 times

Guitar 2 **F#5** **E5** **F#5** **\*E5** **F#5**

With Rhythm Fill 1 (1st time\*)

Guitar 1

*f* (Slight P.M. throughout)

TAB

\* 4th time play E5 VII

No Chord

Guitars 1&2

Verses 1&2 :

**F#5** **N.C.** **F#5** **B5** **G5**

1. Sit-ting up— late at night, I tip - toe through the dark - ness.  
2. See additional lyrics

Rhythm figure 1

P.M. - - - - 4 P.M. - - - - 4 P.M. - - - - 4 P.M. - - - - 4 P.M.

Rhythm fill 1

Guitar 2

\*2nd time Guitar 2 same as Guitar 1



F#5                      N.C.                      F#5                      N.C.                      G5

Cold as hell.                      Black as spades.                      A - ware                      of my                      im - med-i - ate sur - round - ing.

(end Rhythm figure 1)

P.M.                      P.M.                      P.M.                      P.M.

4 3 2 4 3 2 4 2 0 2 4 2 0 2 0 5

F#5 N.C. F#5 B5 G5

In my place, well, I es - cape... Up in - to my hide - out.

P.M. P.M. P.M. P.M. P.M.

F#5 N.C. F#5 N.C. G5

Hid-ing from\_ ev-'ry - one.\_ My friends all say,\_ "Dave, you're men tal an - y way." (Hey!)

(end Rhythm figure 1)

P.M. --- 4 P.M. --- 4 P.M. --- 4 P.M. --- 4

4 3 2 4 3 2 4 4 2 2 2 2 2 0 2 4 2 0 2 0 5 3



F#5 N.C. F#5 N.C. G5

Dirt grits be - neath my feet. The stair creaks; I pre - car - i - ous - ly sneak. Yeah!

(end Rhythm figure 1)

P.M. - - - - 4 P.M. - - - - 4 P.M. - - - - 4 P.M. - - - - - 4

4 2 2 2 2 4 2 2 2 4 3 2 4 4 3 2 4 4 2 2 2 2 2 0 2 4 2 0 2 0 5 3

Play 3 times

E5 F#5 E5 F#5 E5 G5 E5 F#5 F#7 D.C. al Fine

P.M. - - 4 P.M. - - 4

2 4 4 4 2 4 4 4 2 5 2 4 4 4 4 4 3 1 4 2 1 2

N.C. G#7 N.C.

(Slight P.M. throughout)

2 1 4 2 1 2 2 3 4 5 3 4 2 3 1 2 4 3 6 4 3 4 4 5 6 7 5 6 4 5 3 4

A6 B13 N.C.

5 4 7 5 4 4 4 7 5 4 4 5 4 7 x 7 6 9 6 7 6 6 5 4 3 4

F#m7 Guitar 3 F5 E7 E5 Eb5

5 6 7 6 5 6 7 4 5 9 0 5 4 7 6 5 7 6 7 9 7 6 6 6 6 7 6 7 6 9 7

Guitar 2

P.M. - - - - - 4 P.M. - - - - - 4

2 4 2 4 2 4 2 4 2 4 2 4 3 0 2 0 2 0 2 0 0 0 9 8 7 6



D7 A5 Bm7 C#5 G5

9 9 9 16 14 16 16 14 17 14 16 (16) 14 16 (16) 14 16 +1 16 +1 16 +1 1/2 (16) 5

P.M. -----

5 7 7 5 7 7 5 7 2 2 4 4 2 4 2 2 4 6 6 4 X 5

F#m7 F5 E7 E5 Eb5

5 2 2 9 6 7 9 9 5 14 9 14 11 14 12 13 14 9 9 0 10 7 9 9 7 9 8

P.M. -----

2 4 4 2 4 4 2 4 2 4 2 2 1 0 2 2 0 2 2 0 0 0 9 8 7 6

D7 A5 Bm7 C#5 G5

Sweep picked 6 6 3 +1 +1 +1 1/2

14 12 10 12 11 12 11 12 11 12 10 14 17 14 15 14 11 12 11 14 11 12 11 16 16 13 16 14 13 16 16

P.M. -----

5 7 7 5 7 7 5 7 2 2 4 4 2 4 2 2 4 6 6 4 X 5



F#m7

F5

E7

Eb5 E5

8va

+1/2

16

+1/2

16

16

14

16

+1/2

16

16

16

+1

19

P.M.

P.M.

2

4

4

2

4

2

4

4

2

4

2

4

3

2

2

1

0

2

2

0

2

2

0

0

0

0

0

0

9

8

7

6

D5

A5

Bm7

C#5

G5

8va

loco

+1

17

19

19

19

17

19

+1 1/2

(19)

(19)

17

19

17

18

17

19

16

+1/2

(16)

14

16

17

15

16

14

17

14

17

16

14

16

+1

P.M.

P.M.

5

7

5

7

5

7

5

7

5

2

7

2

5

0

2

4

4

2

4

2

4

2

6

6

4

5

3

F#m7

F5

E7

E5 Eb5

8va

loco

+1

16

14

17

+1

14

17

14

17

14

17

16

14

16

14

19

17

14

17

14

17

14

17

14

17

14

17

14

17

16

14

16

16

14

14

16

P.M.

P.M.

2

4

4

2

4

2

4

2

4

2

4

3

2

2

1

0

2

2

0

2

0

2

2

0

0

0

0

0

0

9

8

7

6



*\*Point bar backwards and bounce right hand in specified rhythm.*

P.M.-

*Fill 1* (8<sup>va</sup>)

Steady gliss. (Guitar 3 out)

The image shows two staves of musical notation. The top staff is a treble clef with a key signature of two sharps (F# and C#). It contains a half note on the G line (G4) with a fermata, followed by a whole rest. Below the staff is the text "Steady gliss. (Guitar 3 out)". The bottom staff is a bass clef and contains a whole note with a glissando line (a series of slanted parallel lines) and a circled "13" above it and "14" below it, indicating a glissando from the 13th to the 14th fret.



[illegible]

F#5 N.C. F#5 N.C.  
 loco Harm. (15 ma)  
 Harm.  
 P.M. P.M. P.M.  
 Harm.



F#5 N.C. F#5 N.C. 8va ---- loco

2 2 3 4 5 5 6 6 7 8 9 10 6 7 8 9

7 9 10 11 9 10 11 10 12 13 14 14 14 x 17 0

F#5 N.C. F#5 B5 G5

8va

loco

21 19 18 19 18 20 19 17 19 20 19 17

19 18 16 18 16 15 16 15 17 17 14 16 17 14 16 17 14 16 17 16 14 12 15 12

F#5 N.C. F#5 N.C. 8va --

15 12 14 15 13 16 13 15 16 14 17 13 16 13 15 16 14 17 14 16 17 15 18

14 17 14 16 17 15 18 15 17 18 17 20 15 18 15 17 18 17 20 17 19 20 19 22



end Rhythm figure 1

The musical score for 'end Rhythm figure 1' is written on a grand staff. The top staff is in treble clef with a key signature of two sharps (F# and C#). It contains two measures of music. The first measure has a 'P.M.' (Palm Mute) marking and a dashed line. The second measure also has a 'P.M.' marking and a dashed line. The bottom staff is a bass line with fingerings indicated by numbers 1-4. The first measure has fingerings 4, 2, 2, 2, 2, 4, 2, 2, 2, 2. The second measure has fingerings 4, 3, 2, 4, 2, 2, 4, 2, 2, 2.

*Play 3 times*

E5 F#5

E5 F#5

E5

G5

E5 F#5

N.C.F#5 N.C.

*Guitars 1&2*

The musical score for 'Pick slide' is written on a grand staff. The top staff is in treble clef with a key signature of one sharp (F#). The bottom staff is in bass clef. The piece begins with a double bar line and a repeat sign. The first measure of the top staff contains a series of eighth notes, while the bottom staff has a whole note. This is followed by a second measure with similar notation. The third measure features a half note in the top staff and a whole note in the bottom staff. The fourth measure returns to eighth notes in the top staff and a whole note in the bottom staff. The fifth measure has a half note in the top staff and a whole note in the bottom staff. The sixth measure concludes with eighth notes in the top staff and a whole note in the bottom staff. The score ends with a double bar line and a repeat sign. A legend on the right indicates that 'X' represents a pick slide.

*Play 3 times*

E5 F#5 B5 B#5

E5 F5C5D5

E5

N.C.

N.C.

G5 F#5

*Fine*

The musical score for 'The Rose Tree' is presented on two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style. The score includes a wavy line indicating a repeat or a break in the music. The lyrics 'The Rose Tree' are written below the bass staff. The score is marked with 'P.M.' and a dashed line, indicating a repeat or a break in the music.

### *Additional Lyrics*

Verse 2

Hypnosis guides my hand.  
I slipslide through the walkways.  
Sit in granny's rocking chair.  
Memories are whirling by. Yeah!  
Reminisce in the attic.  
Lucretia waits impatiently.  
Cobwebs make me squint.  
The cobra so eloquently glints.  
Moonbeams surge through the sky.  
The crystal ball's energized.  
Surely, that like the cat waiting,  
Lucretia rocks away. Yeah!



# TORNADO OF SOULS

By  
DAVE MUSTAINE and DAVE ELLEFSON

Fast Rock ♩ = 196

**B5** **No Chord** **N.C.**

Guitar I *Harm.* *Harm.* *Harm.*

**B5** **N.C.** **B5**

*Harm.* *Harm.* *Harm.*

**N.C.** **B5**

*Harm.* *Harm.*

7 9 10 7 8 7 10 7

7 9 10 7 8 7 10 7

7 9 10 7 8 7 10 7

7 9 10 7 8 7 10 7



D5

C5

N.C.

B5

F#5

G5

E5

F#5

G5

N.C.

B5

## Verses 1&amp;2:

F#5

G5

E5

F#5

G5

N.C. B5

F#5

G5

This morn-ing I made the call. The one that ends.

See additional lyrics

E5

F#5

G5 N.C. B5

F#5

G5

E5

F#5

G5 N.C. B5

it all. Hang-ing up, I want - ed to cry.



F#5 G5 E5 F#5 G5 N.C. A5 E5 F5

But, dam-mit, this well's gone dry. Not for the mon-

P.M. -----

4 4 4 4 4 5 5 2 2 4 4 5 0 2 2 2 2 2 3

N.C. A5 C5 A5 E5 F5 N.C. A5 C5

ey, not for the pain,

P.M. -----

3 4 2 5 5 2 2 2 2 2 3 3 4 2 5 5

F#5 G5 E5 F#5 G5 N.C. B5 F#5 G5

not for the pow er, just no more games.

P.M. -----

4 4 4 4 4 5 5 2 2 4 4 5 0 2 4 4 4 4 5

**Chorus:**  
E5 F#5 G5 N.C. B5 B5 F#5 G5 N.C. E5

But, now I'm safe in the eye

*Rhy. fig. 2*

P.M. -----

5 2 2 4 4 5 0 4 4 5 0 2 3 3 2 0 0

\*Strike chord here when playing as Rhy. fig. 2.



N.C.

D5

B5

F#5

G5

— of the tor - na - do. — I can't re - place.

N.C.

E5

N.C.

D5

— the lies, — that let — a thou - sand days — go. —

B5

F#5

G5

N.C.

E5

N.C.

No more liv - ing trapped — in - side. — In her way, I'll sure -

D5

B5

F#5

G5

N.C.

E5

ly die. — In the eye — of the — tor - na -



N.C. B5 1. F#5 G5

— do. — Blow me a - way. —

E5 F#5 G5 N.C. B5 F#5 G5 E5 F#5 G5 N.C. B5

2. Bridge: F#5 G5 B5 F#5 G5

— (Who's) to say — what's for — me — to say? —

D5 B5 F#5 G5

(Who's) to say — what's for — me —



B5

F#5

G5

D5

A5

E5

F5

— to be? — (Who's) to say —

The first system of the musical score. The vocal line (treble clef) has lyrics: "— to be? — (Who's) to say —". The guitar line (treble clef) features chords B5, F#5, G5, D5, A5, E5, and F5. The bass line (bass clef) shows fret numbers: 4, 2, 2, 4, 5, 2, 7, 5, 2, 0, 2, 0, 3, 1.

A5

E5

F5

C5

B5

— what's for — me — to do? —

The second system of the musical score. The vocal line (treble clef) has lyrics: "— what's for — me — to do? —". The guitar line (treble clef) features chords A5, E5, F5, C5, and B5. The bass line (bass clef) shows fret numbers: 2, 0, 2, 0, 2, 3, 5, 3, 4, 2, 2.

F#5

G5

B5

F#5

G5

'Cause — a big — no - thing — it' - ll be — for me. —

The third system of the musical score. The vocal line (treble clef) has lyrics: "'Cause — a big — no - thing — it' - ll be — for me. —". The guitar line (treble clef) features chords F#5, G5, B5, F#5, and G5. The bass line (bass clef) shows fret numbers: 2, 4, 5, 2, 3, 4, 2, 4, 5, 2, 3.

D5

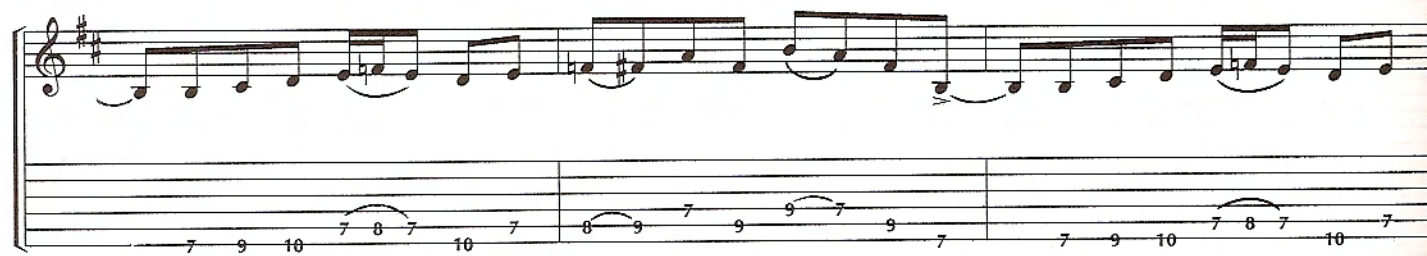
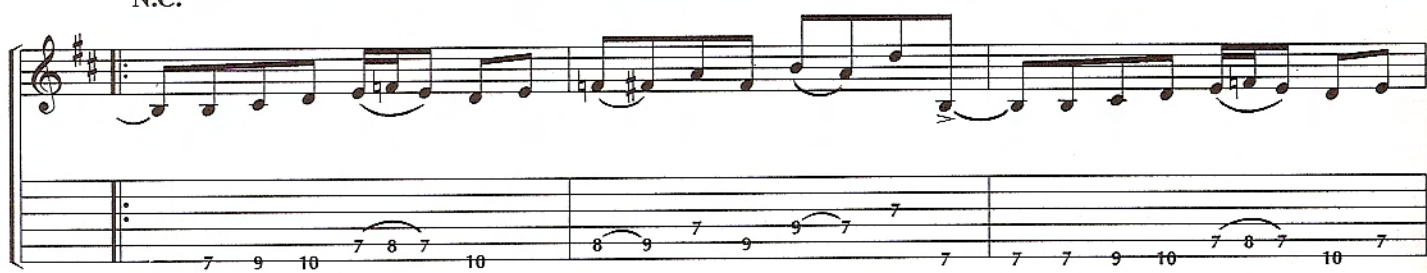
B5

N.C.

The fourth system of the musical score. The vocal line (treble clef) is empty. The guitar line (treble clef) features chords D5, B5, and N.C. (Natural Chord). The bass line (bass clef) shows fret numbers: 7, 5, 4, 2, 7.



N.C.



N.C.





en chance\_ for me. \_\_\_\_ My fut - ure looks\_ so bright.\_

I think \_\_\_\_ I've seen \_\_\_\_ the light.\_

*Play 3 times*

(Sing 1st time only)

Guitar 2

Guitar 1



(2.) 1.2.3. 4. B5

(Guitar 1 continued in slashes)

B5

Guitar 1

\*P.M.

Guitar Solo

Guitar 2

\*Root only

E5

F#5

\*P.M.

Vibrate with bar

A5

A#5

B5

\*P.M.



G5

E5

Diagram showing guitar fretboard exercises for G5 and E5. The top staff shows a sequence of notes with a \*P.M. (Pitch Bending) instruction. The bottom staff shows a sequence of notes with a 3 (triple) instruction and a +1/2 (half-step bend) instruction.

F#5

A5

Diagram showing guitar fretboard exercises for F#5 and A5. The top staff shows a sequence of notes with a \*P.M. instruction. The bottom staff shows a sequence of notes with a +1 (full-step bend) instruction.

A#5

B5

G5

Diagram showing guitar fretboard exercises for A#5, B5, and G5. The top staff shows a sequence of notes with a \*P.M. instruction. The bottom staff shows a sequence of notes with a 3 (triple) instruction and a 8va (octave) instruction.

E5

Diagram showing guitar fretboard exercises for E5. The top staff shows a sequence of notes with a \*P.M. instruction. The bottom staff shows a sequence of notes with a 3 (triple) instruction and a +1 1/2 (one and a half step bend) instruction.



F#5

A5

A#5

B5

Diagram showing guitar techniques for F#5, A5, A#5, and B5. The diagram includes a treble clef staff with notes and a bass clef staff with fret numbers. The F#5 section is marked with a dashed line and a vertical line. The A5 section is marked with a dashed line and a vertical line. The A#5 section is marked with a dashed line and a vertical line. The B5 section is marked with a dashed line and a vertical line. The diagram also includes a treble clef staff with notes and a bass clef staff with fret numbers. The F#5 section is marked with a dashed line and a vertical line. The A5 section is marked with a dashed line and a vertical line. The A#5 section is marked with a dashed line and a vertical line. The B5 section is marked with a dashed line and a vertical line.

*loco*

*Vibrate with bar*

*Trem. picked*

12 12 13 14 13 9 9 11 11 12 15 7 9 6 7

G5

Diagram showing guitar techniques for G5. The diagram includes a treble clef staff with notes and a bass clef staff with fret numbers. The G5 section is marked with a dashed line and a vertical line. The diagram also includes a treble clef staff with notes and a bass clef staff with fret numbers. The G5 section is marked with a dashed line and a vertical line.

*+1/2*

9 9 9 7 9 9 7

E5

F#5

Diagram showing guitar techniques for E5 and F#5. The diagram includes a treble clef staff with notes and a bass clef staff with fret numbers. The E5 section is marked with a dashed line and a vertical line. The F#5 section is marked with a dashed line and a vertical line. The diagram also includes a treble clef staff with notes and a bass clef staff with fret numbers. The E5 section is marked with a dashed line and a vertical line. The F#5 section is marked with a dashed line and a vertical line.

*+1*

9 7 9 9 7 9 9 7 9 7 9 7 9

A5

A#5

B5

Diagram showing guitar techniques for A5, A#5, and B5. The diagram includes a treble clef staff with notes and a bass clef staff with fret numbers. The A5 section is marked with a dashed line and a vertical line. The A#5 section is marked with a dashed line and a vertical line. The B5 section is marked with a dashed line and a vertical line. The diagram also includes a treble clef staff with notes and a bass clef staff with fret numbers. The A5 section is marked with a dashed line and a vertical line. The A#5 section is marked with a dashed line and a vertical line. The B5 section is marked with a dashed line and a vertical line.

*3*

8 11 9 8 11 14 11 12 14 11 14 12 11 14 14 14 19 14 10 12 10 14 12 14



G5

Diagram showing a sequence of notes on a staff, with a dashed line indicating a continuation. The notes are marked with a \*P.M. (Pedal Point Mark) and a dashed line.

Staff notation: Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth notes with slurs. The bass line consists of eighth notes with slurs.

Fingerings (Bass line): 10 12, 10 14 10 14 10 12, 10 14 10 14 10 12, 15 10 12 10 14 10 12 10 15 10 12 14 10 12 10.

E5

Diagram showing a sequence of notes on a staff, with a dashed line indicating a continuation. The notes are marked with a \*P.M. (Pedal Point Mark) and a dashed line.

Staff notation: Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth notes with slurs. The bass line consists of eighth notes with slurs.

Fingerings (Bass line): 15 10 12 10 15 10 15 10 12 10 15 10 15 10 12 10, 17 10 12 10 15 10 12 10 17 10 12 10 15 10 12 10.

F#5

Diagram showing a sequence of notes on a staff, with a dashed line indicating a continuation. The notes are marked with a \*P.M. (Pedal Point Mark) and a dashed line.

Staff notation: Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth notes with slurs. The bass line consists of eighth notes with slurs.

Fingerings (Bass line): 16 10 12 10 16 10 16 10 12 10 16 10 16 10 12 10, 17 10 12 10 16 10 12 10 17 10 12 10 16 10 12 10.

A5

A#5

B5

Diagram showing a sequence of notes on a staff, with a dashed line indicating a continuation. The notes are marked with a \*P.M. (Pedal Point Mark) and a dashed line.

Staff notation: Treble clef, key signature of two sharps (F# and C#). The melody consists of eighth notes with slurs. The bass line consists of eighth notes with slurs.

Fingerings (Bass line): 18 14 14 18 14 18 14 14 18 14 18 14 14 14, 17 12 14 12 17 12 17 12 14 12 17 12 12 12 17.



\*P.M. -----

8va

3

17 (17) 17 19 19 17 15 15 15 17 14 17 21 17 19 17 19 17 19 24 19 19 22 22 19 22 17 15 19 14 15

E5

F#5

\*P.M. -----

8va

loco

5 5 3

12 17 12 10 15 10 9 14 9 14 14 12 12 14 12 14 12 9 12 9 11 12 11 9 11 9 7 7 10 7 10 (10)

A5

A#5

B5

\*P.M. -----

3 3

(Continue in Fill 1)

9 10 12 x 9 7 9 10 7 7 8 9 7 12 11 11 12 11 12 13 14 16 15 14 15 16 15 14 15 16 15 16

With Fill 1

Verse 3:

G/B

B5

A5/B

B5

G

G5

Can't say

what's

on my

mind.

Guitar 1

P.M.

P.M. --

P.M. --

P.M. --

P.M.

P.M. --

P.M. --

Fill 1

Guitar 2

(16) (16)

fine  
4:09



G A5/G B5 B5/E F#5/E B5/E A5/E B5 B5/F#

Can't — do what I real - ly feel..

P.M. --- P.M. P.M. --- P.M. --- P.M. ---

F#5 B5/A N.C. B5 G/B

In — this

P.M. P.M. --- P.M. ---

B5 A5/B B5 G G5 G A5/G B5 B5/E

bed I made — for me. —

P.M. --- P.M. P.M. --- P.M. --- P.M. ---

F#5/E B5/E A5/E B5 B5/F# F#5 B5/A N.C.

That's where I'll sleep — I real - ly feel. —

P.M. P.M. --- P.M. --- P.M. ---

*With Rhythm Fill 2*

### Rhythm Fill 1

Guitar 1

### Guitar 2



Guitar 2

Guitar 1

1.2.3

4.

[illegible]

— too late.— Your tongue twist— per - verse.—

Come drink now of this curse. And now I fill



[illegible]

My little boy fills your head. As I tuck you in.

— your bed. — You feel my fin - ger tips. —

Guitar 2

Guitar 1

2 0 2 0 2 0 5 3 2 0 2 5 2 0 5 3 5 2 5 2 5 2 4 2

You won't for- get — my lips. — You'll feel my cold —



B5

breath. — It's — the kiss — of death. —

The first system contains a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "breath. — It's — the kiss — of death. —". Below the vocal line is a guitar line in treble clef, also in the key of F#. The guitar line consists of a series of eighth and sixteenth notes, with some slurs. Below the guitar line is a bass line in bass clef, showing fret numbers (0, 2, 3, 4, 5) for each measure.

Guitars 1 and 2 F#5 G5 A5 E5 F#5 G5

The second system continues the musical notation. The vocal line is present. The guitar line is labeled "Guitars 1 and 2" and includes power chords: F#5, G5, A5, E5, F#5, and G5. The bass line continues with fret numbers.

A5 B5 F#5 G5 A5 D5

The third system continues the musical notation. The guitar line includes power chords: A5, B5, F#5, G5, A5, and D5. The bass line continues with fret numbers.

C5 N.C. B5

The fourth system continues the musical notation. The guitar line includes power chords: C5, N.C. (Natural Chord), and B5. The bass line continues with fret numbers.

### Additional Lyrics

Verse 2: You'll grow to loath my name.  
 You'll hate me just the same.  
 You won't need your breath.  
 And soon you'll meet your death.  
 Not from the years, not from the use.  
 Not from the tears, just self-abuse.  
 (To Chorus)



# DAWN PATROL

By  
DAVE MUSTAINE and DAVE ELLEFSON

Slow Rock ♩ = 72

(Bass arr. for Guitar)

No Chord

The first system of musical notation consists of three staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest, followed by a repeat sign. The middle staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest, followed by a repeat sign, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bottom staff is a bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest, followed by a repeat sign, and then a series of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. The bottom staff is labeled 'T A B' on the left side.

The second system of musical notation consists of three staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest, followed by a repeat sign. The middle staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest, followed by a repeat sign, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bottom staff is a bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest, followed by a repeat sign, and then a series of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. The bottom staff is labeled 'T A B' on the left side.

The third system of musical notation consists of three staves. The top staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest, followed by a repeat sign. The middle staff is a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest, followed by a repeat sign, and then a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bottom staff is a bass clef staff with a key signature of one sharp (F#) and a 4/4 time signature. It contains a single measure with a whole rest, followed by a repeat sign, and then a series of eighth notes: G3, A3, B3, C4, B3, A3, G3, F#3, E3, D3, C3. The bottom staff is labeled 'T A B' on the left side.



## Verse 1:

Therm-al count— is ris - ing — in per - pet - u - al — writh - ing. — The pri-

5 7 0 7 7 7 5 0 0 8 8 8 5 7 0 7 7 7 8 9 9 8 7 8 8 7

or dial\_ ooze — and the san - i - ty they lose. — A -

5 7 0 7 7 7 5 8 0 8 8 8 5 7 0 7 7 1 0 3 2 0

## Verse 2:

wak-ened in the morn - ing to more air pol - lu - tion warn - ings. Still —

5 7 0 7 7 7 5 8 0 8 8 8 5 7 0 7 7 7 8 9 9 8 7 8 8 7

we sleep - walk off to work while our n - n - n - ner - vous — sys - tems

5 7 0 7 7 7 5 8 0 8 8 8 5 7 0 7 7 1 0 3 2 0

*jerk.*

*Pre -*

*Verse 3:*

*tend-ing not to no - tice how hist 'ry had — fore - bode us. With the*

*green - house in ef - fect our en - vir - on - ment — was wrecked. —*



## Verse 4:

Now, I can on - ly laugh — as I read our ep - i - taph, — we

The first system of music for Verse 4. It consists of a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The vocal line contains lyrics: "Now, I can on - ly laugh — as I read our ep - i - taph, — we". The piano accompaniment features a series of chords and single notes, with some notes marked with 'x' indicating specific fingerings or techniques. The system is divided into two measures by a double bar line.

end our lives as moles — in the dark of the dawn pat - rol.

The second system of music for Verse 4. It continues the vocal line and piano accompaniment from the first system. The vocal line contains lyrics: "end our lives as moles — in the dark of the dawn pat - rol.". The piano accompaniment continues with similar chordal and melodic patterns. The system is divided into two measures by a double bar line.

The third system of music for Verse 4. It continues the vocal line and piano accompaniment. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment continues with similar chordal and melodic patterns. The system is divided into two measures by a double bar line.

The fourth system of music for Verse 4. It continues the vocal line and piano accompaniment. The vocal line is mostly silent, with a few notes at the end. The piano accompaniment continues with similar chordal and melodic patterns. The system is divided into two measures by a double bar line.

# RUST IN PEACE...POLARIS

By  
DAVE MUSTAINE

Up tempo Rock ♩ = 152

No Chord  
Guitar 1

8

(Drums)

*f* P.M. - - - - - P.M. - - - - -

T  
A  
B

2 2 4 3 3 2 2 4 3

C5 F#5 N.C. B5 C5 F#5 N.C. B5 N.C.

13.  
C5

P.M. - - - - - P.M. - - - - -

5 3 4 0 4 5 4 0 4 2 2 4 3 3 2 2 4 3 5 5 5 5

Faster ♩ = 168 Half-time feel

B5

Guitar 1:

Guitar 2:

2. C5 4. C5

3 3

12 8

+1 +1

17 15 17 16

F5

(End half-time feel)  
F#5 A5 B5

8<sup>va</sup> 15<sup>ma</sup> A.H. 8<sup>va</sup> loco

A.H. +1 +1

(16) 17 20 17 20 (20) 17 20 17 18 17 19 (19)



## Verse 1: (Intro section)

C5 N.C. A5 B5

Trem - ble you weak - lings. — Cow - er — in fear. — I —

P.M.

C5 N.C. F#5 A5 B5

— am — your ru - ler — land, — sea, and air. Im -

P.M.

C5 N.C. A5 B5

mense in my — girth, — e - rect I stand tall. I'm

P.M.

C5 N.C. F#5 A5 B5

a nu - cle - ar mur - der - er. I am Po - lar - is.

P.M.

C5 N.C. A5 B5

1. Read - y to pounce — at the touch of a bot - ton. —  
 2, 3. See additional lyrics.

P.M. ———

C5 N.C. F#5 A5 B5

My sy - stem's locked in — on mil - i - tar - y glu - tons. —

P.M. ———

C5 N.C. A5 B5

I rule on land, air, and sea.

P.M. ———

C5 N.C. F#5 A5 B5

I pass judge - ment — on hu - man - i - ty. —

P.M. ———



C5 N.C. A5 B5

Winds blow\_\_\_\_\_ from the bow - els of Hell.

Guitar 1:

Guitar 1:

5 3 7 6 7 (7) 2 0 4 2

Guitar 2:

Guitar 2:

*mp*

5 3 5 4 6 (6) 2 0 4 2

C5

N.C.

A5

B5

Will we give warn - ing?\_\_\_\_\_ On - ly time will tell.\_\_\_\_\_

5 3 5 4 6 (6) 2 0 4 2

5 3 9 8 9 (9) 2 0 4 2

C5

N.C.

A5

B5

Sa - tan rears his ug - ly head... —

This system contains measures 1 through 4. The vocal line starts with a whole rest in measure 1, followed by a half note G4 in measure 2, a quarter note F#4 in measure 3, and a half note E4 in measure 4. The guitar accompaniment features a steady eighth-note pattern in the right hand and a bass line with notes G2, F#2, E2, and D2 in measures 1-4. Fingering numbers (9, 8, 9, (9), 2, 0, 2, 2) are provided for the left hand.

C5

N.C.

A5

B5

to spit in the wind. —

This system contains measures 5 through 8. The vocal line has a whole rest in measure 5, followed by a half note G4 in measure 6, a quarter note F#4 in measure 7, and a half note E4 in measure 8. The guitar accompaniment continues with the same eighth-note pattern. A wavy line above the staff in measure 7 indicates a tremolo effect. Fingering numbers (9, 8, 9, (9), 2, 0, 2, 2) are provided for the left hand. The text "P.M." appears below the staff in measures 7 and 8.



## Pre-Chorus:

**F#5** **E5** **F#5**

I spread dis - ease — like a dog. —

**G5** **A5**

Dis - charge my pay - load — a

**F#5** **E5** **F#5**

mile high. — Rot - ten egg — air — of death. —

**G5** **A5**

As - sault your nos - trils. —

The musical score is written for a three-part ensemble: voice, guitar, and bass. The key signature is one sharp (F#). The tempo and style are indicated by the notation, which includes various note values, rests, and slurs. The guitar part includes fret numbers and chord symbols (F#5, E5, G5, A5). The bass part includes fret numbers. The lyrics are written below the vocal line.

F#5

E5

F#5

I spread dis - ease like a dog.

G5

A5

Dis - charge my pay - load a

F#5

E5

F#5

mile high. Rot - ten egg air of death.

G5

D5

C#5

E5

As - sault your nos - trils.



## Chorus:

N.C.

C5 G5 Bb5

Launch the — Po —

N.C.

C5 G5 Bb5

lar — is. The end does — n't

N.C.

C5 G5 Bb5

scare us. When will — this

N.C.

C5 G5 Bb5

cease? The war — heads — will

1.2. B5 F#5 E5 F#5 A5 B5

all rust — in peace!

3. B5 F#5 E5 F#5 Very fast ♩ = 300 approx. 5 sec. F#5 N.C. F#5 G5

all rust — in peace!

(Cymbal fade in)

\* P.M. —

F#5 N.C. F#5 N.C. F#5 G5 F#5 N.C. F#5 G5 F#5 N.C. F#5 N.C. C5

\* P.M. —

F#5 N.C. F#5 G5 F#5 N.C. F#5 N.C. F#5 G5 F#5 N.C. F#5 G5 F#5 C5

P.M. —



F#5 N.C. F#5 G5 F#5 N.C. F#5 N.C. F#5 G5  
 E - rad - i - ca - tion of...

\* P.M.

F#5 N.C. F#5 G5 F#5 N.C. F#5 N.C. C5 F#5 N.C. F#5 G5  
 Earth's pop - u - la - tion loves... Po -

\* P.M. P.M.

F#5 N.C. F#5 N.C. F#5 G5 F#5 N.C. F#5 G5 F#5 C5  
 lar - is.

Fill 1 (2nd time)

N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. G5 N.C. F#5  
 Guitar Solo  
 Guitar 2

17 14 17 14 17 14 17 14 17 14 17 14 13

Guitar 1  
 P.M. P.M. P.M.

N.C. G5 N.C. F#5 N.C. G5 N.C. F#5 N.C. G5 N.C. F#5

8va

16 13 16 13 17 14 17 14 16 17 14 17 14 17 17 14 17 14 17 14 17 14 19 14 17 14 17

P.M. P.M. P.M.

N.C.

2 2 2 5 0 4 2 2 2 5 0 4 2 2 2 5 0 4 2

Interlude:  
Guitar 1  
N.C.  
With Fill 2 (1st time)  
loco

N.C. G5 N.C. F#5 N.C. G5 N.C. F#5

8va

17 16 14 17 19 17 19 (Cont. in Fill 1)

Rake +1

2 3 2 0 2 0 3 2 2 2 5 2 0 2 2 2 5 2 0 2

P.M. P.M.

2 2 2 5 2 0 2 2 3 2 0 2 0 3 2 2 2 5 2 0 2

## Fill 2

Guitar 2

8va

(19)



First system of guitar notation. The treble clef staff contains a melodic line in A major with a key signature of three sharps (F#, C#, G#). The bass clef staff contains a bass line with fret numbers 2, 3, 2, 0, 2, 0, 3, 2, 2, 2, 2, 5, 2, 0, 2, 2, 3, 2, 0, 2, 0, 3, 2. A 'P.M.' (Palm Mute) instruction is placed above the bass line between the 10th and 11th measures.

G5

F#5

N.C.

G5

F#5

Second system of guitar notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers 2, 2, 2, 2, 5, 0, 4, 2, 2, 2, 2, 5, 0, 4, 2. 'P.M.' instructions are placed above the bass line at the beginning of the first and second measures.

N.C.

G5

F#5

N.C.

G5

F#5

Third system of guitar notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers 2, 2, 2, 2, 5, 0, 4, 2, 2, 2, 2, 5, 0, 4, 2. 'P.M.' instructions are placed above the bass line at the beginning of the first and second measures.

*Play 4 times*

N.C.

Fourth system of guitar notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers 2, 3, 2, 0, 2, 0, 3, 2, 2, 2, 2, 5, 2, 0, 2, 2, 3, 2, 0, 2, 0, 3, 2. A 'P.M.' instruction is placed above the bass line between the 10th and 11th measures.

Fifth system of guitar notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers 2, 2, 2, 3, 2, 0, 2, 0, 2, 3, 2, 0, 2, 0, 2, 0, 5, 4, 3, 2, 5, 3, 2, 2. A 'P.M.' instruction is placed above the bass line between the 18th and 19th measures.

G5

F#5

Sixth system of guitar notation. The treble clef staff continues the melodic line. The bass clef staff contains fret numbers 2, 3, 2, 0, 2, 0, 3, 2, 2, 2, 2, 5, 0, 4, 2. A 'P.M.' instruction is placed above the bass line between the 10th and 11th measures.

N.C.

G5

F#5

N.C.

G5

F#5

N.C.

G5

F#5

*Play 4 times*

N.C.

G5

F#5

F#5

N.C.

F#5

G5

F#5

N.C.

F#5

N.C.

F#5

G5

E - rad - i - ca - tion of... —

\* P.M.

\* Slight P.M.

F#5

N.C.

F#5

G5

F#5

N.C.

F#5

N.C.

C5

Earth's pop - u - la - tion loves... —

\* P.M.



F#5                      N.C.   F#5   G5                      F#5   N.C.   F#5                      N.C.   F#5   G5

Po - lar - is.

P.M.

4 2   4 2   0   4 2   5 3   4 0   0   4 2   0   4 2   5 3

F#5                      N.C.   F#5   G5                      1. F#5                      C5                      2. F#5

4 2   4 2   0   4 2   5 3   4 2   5 3

### Additional Lyrics

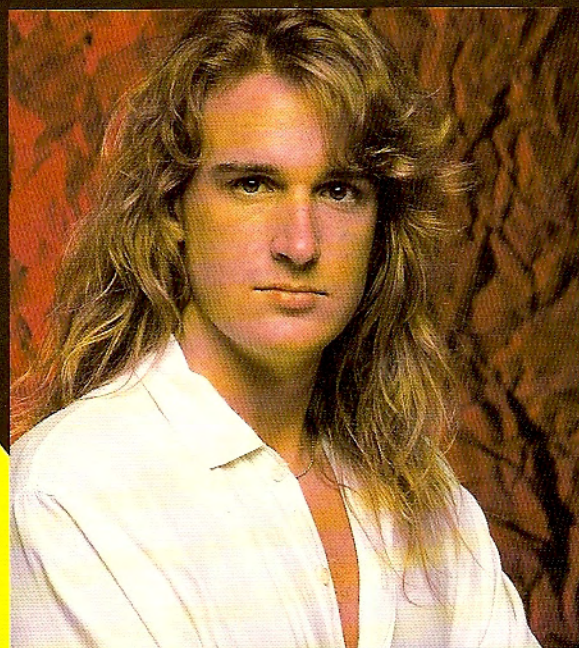
Verse 2: Bomb shelters filled to the brim.  
Survival - such a silly whim.  
World leaders sell missiles cheap.  
Your stomach turns; your flesh cramps.  
I rule on land, air, and sea.  
I pass judgement on humanity.  
Winds blow from the bowels of hell.  
Will we give warning? Only time will tell.  
*To Pre-Chorus:*

Verse 3: High Priests of holocaust, fire from the sea.  
Nuclear winter spreading the disease.  
The days of final conflict...  
All pay the price.  
The third world war...  
Rapes peace, takes life.  
Back to the start, talk of the part.  
When the earth was cold as ice.  
Total dismay as the sun passed away.  
And the days where black as night.  
*To Pre-Chorus*



HOLY WARS...THE PUNISHMENT DUE  
HANGAR 18  
TAKE NO PRISONERS

FIVE MAGICS  
POISON WAS THE CURE  
LUCRETIA



TORNADO OF SOULS  
DAWN PATROL  
RUST IN PEACE...POLARIS



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